

PRIMARY WORK





THE LITTLE SCHOLAR.

Bouguereau.

PRIMARY WORK

A MANUAL

FOR YOUNG TEACHERS

BY

ANNA SINCLAIR GRAHAM

TORONTO

MORANG EDUCATIONAL COMPANY LIMITED

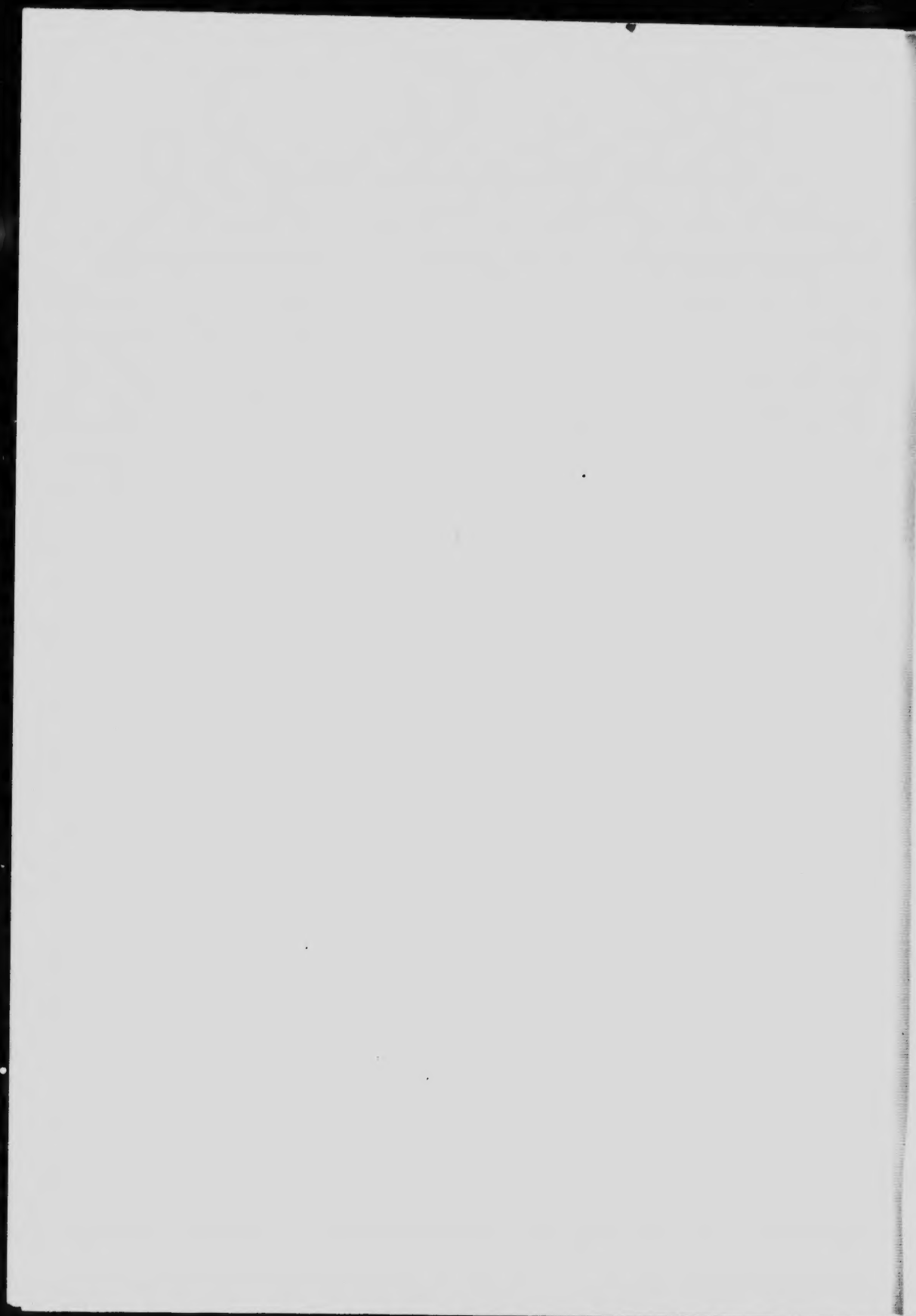
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TO
INA, LOIE, MURRAY, FRED
AND
ALL THE OTHER LITTLE MEN AND WOMEN
WHOSE INTERESTS WILL ALWAYS BE MINE,
THIS LITTLE BOOK IS LOVINGLY
DEDICATED.



PREFACE

This little book has been written for young Primary teachers, those just entering upon the work of teaching. For them only is it intended. The aim has not been so much to present anything new, as to make the experiences of the older teachers available for the younger ones. If in any small way this purpose is attained, if *one* teacher is helped even a little, the writer will have had her reward.

Apology must be made for the overlapping of the chapters. The one subject, "language work," would include all, for "every lesson may be a language lesson." The divisions, however, were made for convenience.

The methods given are not "cut and dried," but are intended to be only suggestive. And, after all, methods count for very little compared with the presence of the living teacher in the school-room. It may be necessary to teach many things and in many ways, but *what we are* will teach over our heads, and nothing acquired will stand our pupils in such stead upon the battlefield of life as the memory of a pure, sincere life once lived in their minds.

Thanks are due to the following for their kind assistance in preparing this book: Mr. W. A. McIntyre, B. A., Principal Provincial Normal School, Winnipeg, for helpful suggestions; Mr. J. W. Plewes, Principal of the Model School, Chatham, Ontario, and Miss Ida Tackaberry of the Chatham Public Schools for assistance in the preparation of Sections C and D in Chapter III; the Educational Publishing Co., Boston, for permission to use songs and gems from "Primary Education" (these will be found marked thus,—*); Silver, Burdett & Co., New York, for permission to use

songs from the "Normal Music Course"; The Perry Picture Co., Malden, Mass., for their kindness in permitting the republication of the section in "Drawing," contributed originally to the "Perry Magazine"; and Houghton, Mifflin & Company, Boston, for permission to reproduce illustrations from the "Riverside Art Series." The illustrations of Modelling and Raphia Work are from photographs of work done in the Public Schools of Chatham, and are produced here through the kindness of the Principal, Mr. J. W. Plewes.

Anna Sinclair Graham.

MINNEDOSA, MANITOBA,
March 1, 1907.

INTRODUCTION

There are two classes of people whose opinions on methods of instruction and discipline are of value to every teacher. These are the philosophers, and the practical workers in the schoolroom. It is not unusual for these to despise each other. The former tell us that the latter are but experts in the use of devices which have for their purpose the entertainment of children, but which are of no value in education; the latter retaliate by saying that the former are mere theorists who know neither children nor their needs, and who, therefore, are not to be followed in their vagaries and fancies. The influence of schools of pedagogy has tended to remove this opposition by showing that all practice is based on theory, and that good theories have the support of sound philosophy. But there is a certain relationship which exists between theory and practice, or between science and art, that should not be overlooked. The relationship is simply this, that before the science can be formulated there must be some progress in the related arts. Many of the conclusions arrived at in pedagogical treatises are faulty because they have been, like the celebrated camel of the German essayist, "evolved from inner consciousness."

When successful teachers of little children present in clear and simple fashion what was useful to them in the schoolroom when the several experiences are placed side by side and compared, the results must be of value to those who delight to generalize. Indeed any general conclusions of a scientific nature, that are not based on the experience of actual workers, are likely to be unsound, or at least they require careful verification.

The author of this book has preserved much that was of service to her as a teacher. She now presents it plainly and simply in the hope that others may benefit from her experience. Not very often does she pause to set forth the philosophy of her method, or the reason of her devices. It is sufficient to say that the results seemed to her to be good. "The philosophic justification for any course of procedure is that it works well."

Yet it is evident that there is one principle in Miss Graham's philosophy, viz: that the successful teacher does not attempt to coerce or to entertain, but appeals day in and day out to the native or acquired interests of the pupils. There are few principles so important, few so imperfectly understood.

To the young teacher this book will be of great service. Whatever value is placed upon the methods indicated, it is evident that the wealth of illustration will be prized by her who has to minister from day to day to the needs of little children. Not every suggestion will be adopted, not every illustration will be considered suitable, yet she who has the book at hand will be saved many hours of research. No one will proceed to present to her classes the material as it is arranged here. The book must be looked upon as a treasury from which can be drawn things new and old as necessity may determine.

A demand has been made in recent years for the introduction into the schools of classical studies, in art, music, and literature, with the result that there has been a surfeit of myths and Madonnas and German melodies. No one would care to decry the pursuit of the highest in any art, but it must in all fairness be pointed out that what is highest for adults is often incomprehensible to children, who have their own likes and desires, their own standards of beauty. Many will be glad that Miss Graham in her "Memory Gems," has given some of those old selections, which if not good poetry are at least good jingle, and therefore pleasing and profitable to childhood. It may seem to some that in her music she has carried simplicity too far, but if a child's own attempts at improvising are a partial guide to selection, then it may be that for the average pupil of the primary grades, she is not so far from the mark.

It is to be hoped that this is only one from many of the recorded experiences of successful teachers. In the schoolmaster's art as in all others one should as easily as possible enter into possession of the acquired wisdom of the race.

W. A. MCINTYRE.

NORMAL SCHOOL,
WINNIPEG.

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THE CHILDREN

"They are such tiny feet!
They have gone so short a way to meet
The years which are required to break
Their steps to evenness, and make
Them go
More sure and slow.

"They are such fond clear eyes,
That widen to surprise
At every turn! They are so often held
To sun or showers; showers soon dispelled
By looking in our face.
Love asks for such, much grace.

"They are such frail, fair gifts!
Uncertain as the rifts
Of light that lay along the sky;
They may not be here by and by.
Give then not love, but more, above
And harder, patience with the love."

CHAPTER I
LANGUAGE

"Reading is the open sesame to all the stored up wisdom of the universe."

"Language is caught, not taught."

—*Dr. Marchof.*

PRIMARY WORK

CHAPTER I

LANGUAGE

A. READING

It would be vain repetition to speak of the various methods now in vogue for teaching reading. There are, however, a few points in connection with the teaching of this, the most important subject, which will bear emphasizing.

1. "The most important and most difficult factor in the problem of teaching reading is the development of a *desire* to read. In the case of the child reared in the literary atmosphere, whose mind has been soaked in good literature,—the nursery rhyme, the fairy tale, the myth,—this factor vanishes. Such a child has a strongly and naturally developed desire to read. He is eager to unlock the mysteries of books because they contain that which his previous experience has taught him to love. But unfortunately in too many cases the child has not, in his home, been surrounded by this atmosphere, so favorable to natural growth; and the teacher must, instead of introducing the child to the difficulties of formal lessons in reading, go back to his standpoint and, as far as possible, do the work which the home has failed to do. Sometimes it is necessary to spend the greater part of the first few months of the child's school life in the attempt to fan into flame this divine spark of desire for knowledge which the soul-starving conditions of the home have not entirely extinguished.

"The pupil from the beginning should, if the subject is properly taught, read as fluently and expressively as he speaks. There is no stage in his career as a student of this subject when he reads in a slow, hesitating or monotonous manner. If a child has been carefully prepared to read a sentence, there is no reason why his expression of the thought should not be as natural as his usual expression in conversation. And there is no reason why the child should not receive this necessary preparation before being required to attempt the reading of a sentence.

"It might be well to indicate briefly what is involved in this necessary preparation which must precede the attempt on the part of a child to read a sentence. The subject-matter of the lesson must be something in which he is keenly interested. Without this intrinsic interest no real progress can be made. It must be borne in mind that this should be a *genuine* interest in that which the words symbolize rather than a *spurious* interest in some imaginary thing which the teacher has arbitrarily associated with the letter. The symbol 'cat' is interesting to a child because it calls up the picture with which he is familiar and in which he is interested, and not because it may under certain regrettable but too common conditions call to his mind three distinct pictures; first the picture of a little boy who is suffering from a cough; second, of a little girl who has grown stout on a diet of porridge; and third, a little fellow who carries a cane upside down and wears a straight tie. It is not denied that such exercises may be made very amusing to children. Under the guidance of a skilful exponent of this so-called synthetic method, children may become so engrossed in these exercises in spurious imagination that the real picture back of the word, being a commonplace thing and lacking that romantic halo which surrounds the little boy who must stay in the house because of his cough, is frequently overlooked. If the text-book in reading provides this interesting material, well and good; otherwise we must seek it elsewhere. A human soul is of more account than a text-book. The pupil must be perfectly familiar with the written words and phrases in the sentence. The attempt on the part of some teachers to combine the difficulties of word recognition with the interpretation of thought is one of the commonest errors in the teaching of reading.

The learning of words and phrases and the getting and giving of thoughts belong to two different stages and should, during the habit-forming stage, be kept separate and distinct.

"Phonic analysis and synthesis should not be introduced too early. A knowledge of the value of the elements of language is a valuable aid to the pupil in the recognition of new words. This knowledge should come at the right time, however, and in the rational way. Before any special emphasis is laid upon this phase of the subject the pupil should have had considerable experience in reading. He will then be in a position to appreciate the value of a knowledge of these elements as an aid to reading."—A. S. ROSE.

2. There are cases in which assistance from the teacher is unnecessary. May I give an instance of this which occurred in one of my own classes? I had taught a number of words by sight, and my little boys could read several sentences, but I had not referred to the values of individual letters. We were looking at one of my primers one day, and turning to a bright picture I said, "Now if we only knew all these words, we could get the story, couldn't we?" One after another of the boys named the words that were known to the class but there still remained a number of unknown words which I thought I should have to teach. And as they contained phonic elements similar to those in some of the words which the class knew already, I decided that now was the time to begin the analysis of words so as to learn the elements. But in the interval between that and the next reading lesson one of my boys got the book and, when he came to the class, not only *told* but *read* the whole story. On questioning him as to how he learned the words, he said, "Well, I know that *this* word is *bun* because it begins the same as *bed* does [he had learned *bed* as a whole] and ends the same as *no* begins, and the middle part is the same as the middle of *cup*." Does this not go to show that if a child has the desire to read, he'll "find a way or make it"?

3. Every teacher of little children should not only be a good reader but a good *story-teller*. Everything told is so much stronger than if read. Children can be drawn like a magnet by the story-

teller's art. A very valuable book in this connection is "How to Tell Stories to Children," by Sara Cone Bryant, published by Houghton, Mifflin and Company, Boston. The book contains very many useful hints, and in addition has a large number of excellent stories suited to the Primary grades. One or two paragraphs from the Introduction may be quoted:

"With few exceptions, children listen twice as eagerly to a story told as to one read, and even a 'recitation' or a so-called 'reading' has not the charm for them that the person wields who can 'tell a story.' And there are sound reasons for this preference.

"The great difference, including lesser ones, between telling and reading is that the teller is free; the reader is bound. The book in hand, or the wording of it in mind, binds the reader. The storyteller is bound by nothing; he stands or sits, free to watch his audience, free to follow or lead every changing mood, free to use body, eyes, voice, as aids in expression. Even his mind is unbounded, because he lets the story come in the words of the moment, being so full of what he has to say. For this reason a story told is more spontaneous than one read, however well read. And, consequently, the connection with the audience is closer, more electric, than is possible when the book or its wording intervenes.

"Beyond this advantage, is the added charm of the personal elements in story-telling. When you make a story your own and tell it, the listener gets the story, *plus your appreciation of it*. It comes to him filtered through your own enjoyment. That is what makes the funny story thrice funnier on the lips of a jolly *raconteur* than in the pages of 'Life.' It is the filter of personality. Everybody has something of the curiosity of the primitive man concerning his neighbor; what another has in his own person felt and done has an especial hold on each one of us. The most cultured of audiences will listen to the personal reminiscences of an explorer with a different tingle of interest from that which it feels for a scientific lecture on the results of the exploration. The longing for the personal in experience is a very human longing. And this instinct or longing is especially strong in children. It finds expression in their delight in tales of what father or mother did when they were little, of what happened to grandmother when she went on a journey,

and so on, but it also extends to stories which are not in themselves personal; which take their personal savor merely from the fact that they flow from the lips in spontaneous, homely phrases, with an appreciative gusto which suggests participation.

"The greater ease in holding the attention of children, is, for teachers, a sufficient practical reason for telling stories rather than reading them. It is incomparably easier to make the necessary exertion of 'magnetism,' or whatever it may be called, when nothing else distracts the attention. One's eyes meet the children's gaze naturally and constantly; one's expression responds to and initiates theirs without effort; the connection is immediate. For the ease of the teacher, then, no less than for the joy of the children, may the art of story-telling be urged as preëminent over the art of reading."

4. The pupil must from the beginning get into the habit of forming pictures as he reads. Towards this end suggestions will be found in Chapter III.

5. Much reading is a necessity. Nothing is more deadening to a pupil than repeating what he has already committed to memory. It is practice in a wide field that is desirable. Provide variety of reading matter simple enough for the child to read with ease, and let "practice make perfect."

6. Pupils' reading must of necessity be slow at first, but there is a difference between slow reading and mere word naming. An attempt should be made to train the eye to grasp as large wholes as possible. Have pupils read, read, read, and power and skill will be the result.

7. "Any lesson may be made a reading lesson. For example, in arithmetic, the reading of problems is a good exercise. Many pupils have difficulty in arithmetic because they cannot read, not because they cannot reason."—W. A. McINTYRE.

8. Children's literature should be largely *imaginative*, because childhood is the period of life when the imagination is most easily developed.

"The imagination is of all the faculties the most difficult to control, it is the most elusive of all, the most far-reaching in its relations, the rarest in its full power. But upon its healthy development depend not only the sound exercise of the faculties of observation and judgment, but also the command of the reason, the control of the will, and the quickening and growth of the moral sympathies. The means for its culture which good reading affords is the most generally available and one of the most efficient."

"Myths and fairy tales bear the same relation to reality as color and perfection of form bear to the first germ in the heart of a flower, and, furthermore, if properly chosen, they exercise and cultivate the imagination. The beginnings of a child's heritage of books of pure delight which the ages have bequeathed to him, they are a most profound auxiliary in the development of the mind and the will; they stimulate the idealizing tendency, and as Dr. Felix Adler says, 'faith itself cannot abide unless supported by a vivid idealism.' Fables, too, give illustrations of evil, the effect of which is to arouse disapprobation; and present types of value to produce the contrary effect."

9. Children's literature should be *interesting*. "The real secret of a child's book consists not merely in its being less dry and difficult, but more rich in *interest*." We all know what little value there is to us grown-up children when we attempt to read something which does not interest us. How much more will this apply to little children.

10. Children's literature should be the *best*. There should be nothing in a child's mental pabulum but that "which inculcates noble, healthy and vigorous sentiment, which cultivates the taste and charms and uplifts the imagination, which tends to introduce in character things which are 'true, honest, just, pure, lovely, and of good report.'"

Matthew Arnold says that good literature consists of "the best things said in the best way." There are plenty of books containing such which children can understand, appreciate and assimilate.

But the field of *bad* literature is just as broad. It is the duty of

the teacher to give the pupil power to choose between the good and the bad. To this end, good reading must be made more attractive than bad, and the growing intelligence of the child must be fed with nothing but that, "the virtue of which has been approved by long consent."

Below is given a list of books which experience has shown are worthy to be placed in the hands of the wee, wee ones.

A. BOOKS TO BE PLACED IN THE HANDS OF CHILDREN

1. THE HOLTON PRIMER. By *M. Adelaide Holton*. Chicago: Rand, McNally & Co. 25 Cents.

This is perhaps the most child-like of all the primers published in the United States. "In order to lessen the obstacles before the children the subject-matter is varied, and is based upon their natural love of animals, of games and of play, of nature's wonderful lessons, of poetry and of stories." The whole book is artistic to the last degree.

2. LIGHTS TO LITERATURE, BOOK I. By *H. Avis Perdue* and *Florence E. La Victoire*. Chicago: Rand, McNally & Co. 25 Cents.

This book follows *The Holton Primer* and is based on the same general plan. The material provided is interesting and provocative of self-expression. Nature has a very prominent place in the lessons. The illustrations, for the most part in black and white, are excellent.

3. MORANG'S MODERN READERS: PRIMER AND FIRST READER. By *W. A. McIntyre* and *John C. Saul*. Toronto: Morang & Co., Limited. 15 and 20 Cents.

The latest and best Readers published for Canadian schools. The subject-matter is specially suited to the age for which each book is intended, and is intensely interesting. The illustrations tastefully drawn and well executed. Each book contains eight page reproductions in two colors of famous paintings.

4. THE BALDWIN PRIMER. By *May Kirk*. New York: American Book Company. 30 Cents.

One of the best primers yet issued. "The principle of progressive expansion, whereby the more complex notions of language, number and form are built up by successive steps from elementary ideas, has been adopted throughout." The material of each reading lesson is based on familiar objects. The illustrations, for the most part reproductions of famous paintings, are exceedingly well executed.

5. THE SUNBONNET BABIES' PRIMER. By *Eulalie Osgood Grover*. Chicago: Rand, McNally & Co. 40 Cents.

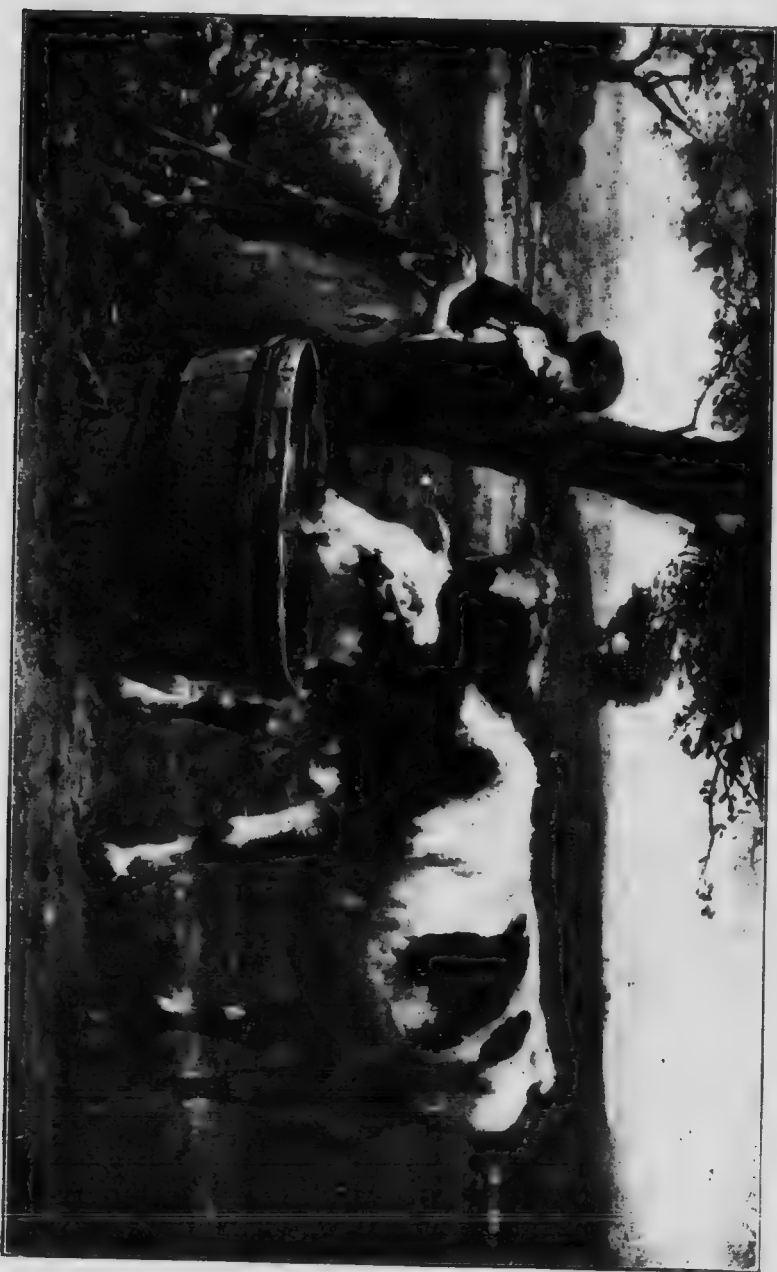
"This is a book about Molly and May, two Sunbonnet Babies. In it, they do all the things and see all the sights that real girls and boys do and see at the happy age of five or six. It is intended as the first book to be placed in the hands of children when they begin to read." The illustrations are quaint and dainty, and the subject-matter very interesting to children. The artistic make-up of the book is in every way excellent.

6. THE ROSE PRIMER. By *Edna Henry Lee Turpin*. New York: American Book Company. 30 Cents.

"The subjects described in the Primer are those which appeal to the intelligent interest of children. Here are described and discussed familiar objects, plants, and animals, the common amusements of boys and girls, and the everyday round of home and school life." There are never more than two new words on a page and only 198 in the book. The book is beautifully illustrated both in color and in black and white.

7. ORIOLE STORIES. By *M. A. L. Lane*. Boston: Ginn & Company. 28 Cents.

A series of very interesting lessons on topics interesting to children. The lessons are cast largely in the conversational form. With the exception of a few familiar rhymes and sayings no lesson introduces more than four new words. The illustrations, with the exception of the frontispiece, are in black and white. The children love this book.



ON THE MEADOWS.

Dupé.



8. THE ART LITERATURE READERS: PRIMER AND FIRST READER. By *Eulalie Osgood Grover*. Chicago: Atkinson, Mentzer & Grover. Each 30 Cents.

These two books, in addition to having portraits, biographical sketches and selections from well-known authors, have portraits, biographical sketches and reproductions of great paintings by famous artists. The artistic merit of the books can scarcely be surpassed. The Primer has 43 and the First Reader 40 reproductions of famous paintings done in two colors by the duotype process.

9. THE FOLK-LORE READERS: PRIMER AND BOOK I. By *Eulalie Osgood Grover*. Chicago: Atkinson, Mentzer & Grover. Each 30 Cents.

The Primer is based on simple nursery rhymes already familiar to the child. In the First Reader, fables, folk-lore stories and simple verses are added. Both books are tastefully illustrated in red and white. There is an abundance of reading material, always interesting to children.

10. THE NEW CENTURY READERS: FIRST AND SECOND READERS. By *H. Avis Perdue* and *Florence E. La Victoire*. Chicago: Rand, McNally & Co. 17 and 25 Cents.

In the First Reader the child is taken in his own environment and the phases of child-life in which he is interested dealt with. The plan of the book has been centred about the lives of five little play-mates whose experiences are common to childhood in this age and country. In the Second Book the children are introduced to other children whose lives and conditions differ from their own. In addition, folk-stories and myths characteristic of the different people find a place. Both books are exceedingly interesting to children. The illustrations are in black and white and are well executed.

11. A FIRST READER. By *Sarah Louise Arnold* and *Charles B. Gilbert*. New York: Silver, Burdett & Co. 30 Cents.

This is the introductory book to the "Stepping Stones to Literature" series. It initiates the little learners into the great world of letters by means of simple stories and rhymes concerning children

and animals. The illustrations, both in color and in black and white, are excellent.

12. **BROOKS'S READERS: FIRST AND SECOND YEAR.** By *Stratton D. Brooks*. New York: American Book Company. 25 and 35 Cents.

These two books are the introductory numbers of the latest set of Readers published in the United States. Both books are excellent in every way, in subject-matter, in treatment, in grading and in illustrations. The lessons are on familiar subjects, while the literature could scarcely be improved upon. The illustrations are in color and in black and white.

13. **THE CHILDREN'S READERS: PRIMER AND FIRST READER.** By *Ellen M. Cyr*. Boston: Ginn & Company. 24 and 28 Cents.

"The subjects of the lessons have been chosen with an especial view to interesting the little ones, so that their expression will come naturally and spontaneously." The words, in both books, are used many times. With 102 pages of reading matter in the Primer there are less than 250 words used. The illustrations are all in black and white.

14. **THE ARNOLD PRIMER.** By *Sarah Louise Arnold*. New York: Silver, Burdett & Co. 30 Cents.

The vocabulary is the simple, characteristic vocabulary of a child. The style is conversational. The illustrations are artistic in color, design and execution.

15. **THE CULTURE READERS: BOOKS I & II.** By *Ellen E. Kenyon-Warner*. New York: D. Appleton & Co. Each 30 Cents.

These Readers are based on the Natural Method in Reading, proceeding as they do from the whole to its parts, from the concrete to the abstract, and from the known to the unknown. Each book has an ethical theme underlying the subject-matter, that of Book I being "mother's love," and that of Book II "industry." The illustrations are well executed, and include a number of reproductions of famous paintings.

16. NEW EDUCATION READERS: BOOKS I and II. By *A. J. Demarest* and *William M. Van Sickle*. New York: American Book Company. Each 35 Cents.

The plan of teaching reading as presented in these two books is a combination of the best features of the word, phonic and synthetic methods. The method is based on a thorough knowledge of phonics. The plan is admirably carried out, while the excellent illustrations add much to the value of the Readers.

17. THE CHILD LIFE READERS: PRIMER AND FIRST READER. By *Etta Austin Blaisdell* and *Mary Frances Blaisdell*. Toronto: The Macmillan Company of Canada. 25 and 30 Cents.

"The vocabulary of the Primer is limited to the words and phrases which the child uses in conversation, and the average number of new words in a lesson is less than three. The lessons tell a story which appeals to childish interests and experiences." The First Book follows the general plan of the Primer. In both books the reading matter is very interesting to children, and the illustrations are tastefully executed.

18. THE HEATH READERS: PRIMER AND FIRST READER. Boston: D. C. Heath & Co. Each 25 Cents.

Two excellent books for the Primary grades. "The lessons are devoted to those subjects that are of most interest to children: animals and their ways, simple forms of nature that appeal to the eye and to the imagination, and stories of children and their pets." The vocabulary used in the lessons is printed consecutively at the end of each book. Both the color and the black and white illustrations are well executed and appropriate.

19. THE BEGINNER'S READER. By *Florence Bass*. Boston: D. C. Heath & Co. 25 Cents.

The lessons are intended for beginners in reading. The book begins with lessons printed in vertical script, only thirty new words being taught in the first twenty-five pages. "The pupils are led step by step through the sentence and word methods to the phonic method, introducing sufficient training in phonics to make the pupils

self-helpful." The subject-matter is determined by the natural interests and immediate interests of the pupils. The Primer is excellently illustrated.

20. A FIRST READER. By *Florence Bass*. Boston: D. C. Heath & Co. 30 Cents.

"This book appeals to the child's interest by bringing into the lessons familiar objects which can easily be used in the schoolroom, by introducing children's plays and talks, and by presenting old stories, fables and charming poems, which delight the little people." The phonic plan is followed throughout, but not by any means slavishly. The illustrations are excellent.

21. PRIMARY READERS: FIRST AND SECOND BOOKS. By *Katharine E. Sloan*. Toronto: The Macmillan Company of Canada. 25 and 30 Cents.

"The aim of these two books is to give the child the independent power to read, with the least labor and in the shortest time. Therefore, they deal more particularly with phonics, but the lessons are so arranged that they may be taught by the word or sentence method." The lessons, though phonic, are not lacking in interest, but appeal to all sides of the child's nature. The Second Book is a development of the First, and follows the same general plan. The illustrations are numerous, and are both in color and in black and white.

22. MORANG'S MODERN PHONIC PRIMERS: PARTS I & II. Toronto: Morang & Co., Limited. 10 and 15 Cents.

These two Primers cover the work of the Primary grades and are based on the phonic plan of teaching children to read. Both books contain very interesting subject-matter, well graded and carefully chosen. The illustrations are in color and in black and white.

23. FABLES AND RHYMES FOR BEGINNERS. By *John G. Thompson* and *Thomas C. Thompson*. Boston: Ginn & Company. 24 Cents.

As the title implies, fables and simple rhymes form the subject-

matter of this book. These are so written and arranged that, in order to read them, the child needs to be able to recognize but two hundred different words. The illustrations are in black and white.

24. RHYMES, JINGLES AND FABLES. Edited by *Charles Eliot Norton*. Boston: D. C. Heath & Co. 25 Cents.

This is No. 1 of *The Heart of Oak Books*. Everything that it contains is good and will bear the test of time.

25. VERSE AND PROSE FOR BEGINNERS IN READING. Boston: Houghton, Mifflin & Co. 25 Cents.

An excellent selection of prose and poetry, largely the latter, for children who have mastered a Primer and are desirous of wider reading. It contains most of the familiar nursery rhymes and children's poems.

26. FOLKLORE STORIES AND PROVERBS. By *Sara E. Willse*. Boston: Ginn & Company. 30 Cents.

The book contains twelve well-known folk stories modified both in thought and language for children in the Primary grade. The stories do not lose any of their interest in the simple way in which they are told. The black and white illustrations are artistic and suitable.

27. STORIES FOR CHILDREN. By *Mrs. Charles A. Lane*. New York: American Book Company. 25 Cents.

"The object of this book is to furnish a series of easy supplementary lessons for the youngest children at school. The stories have been written or selected with the intent to enlist the interest and sympathy of the child." The matter is well-graded, simple and interesting. The illustrations in black and white are numerous.

28. THE HIAWATHA PRIMER. By *Florence Holbrook*. Boston: Houghton, Mifflin & Co. 40 Cents.

"This Primer owes its value to the fact that it not only does for the pupil all that the best of other Primers do for him, but it gives

him in addition a love for one of the most beautiful poems in the English language. It is equipped with reading and writing lessons, and has many other special features." The illustrations, many of them in colors, are intended to be used as a basis for the child's work in drawing.

29. GLIMPSES OF NATURE FOR LITTLE FOLKS. By *Katherine A. Griel*. Boston: D. C. Heath & Co. 30 Cents.

An excellent little book in every way. "It is suggestive of light and life and beauty. With such a book, even the most apathetic pupil would long to know more of the world that surrounds us." The color illustrations are well executed.

30. HAND AND HAND WITH THE WISE MEN. By *Mary E. Tooke*. New York: American Book Company. 40 Cents.

An excellent little nature book, beautifully illustrated in colors, and arranged according to the months of the year, beginning with September. The Twelve Wonderful Wise Men are the twelve months of the year. Special topics, such as Arbor Day and Bird Day, are introduced here and there throughout the book.

B. BOOKS TO READ TO CHILDREN

1. FABLES AND NURSERY TALES. Edited by *Charles Eliot Norton*. Boston: D. C. Heath & Co. 35 Cents.

2. KINDERGARTEN STORIES. By *Sara E. Willsc*. Boston: Ginn & Company. 75 Cents.

3. BOSTON COLLECTION OF KINDERGARTEN STORIES. Boston: J. L. Hammett. 60 Cents.

4. MOTHER GOOSE MELODIES. By *W. A. Wheeler*. Boston: Houghton, Mifflin & Co. \$1.50.

5. MOTHER STORIES. By *Maud Lindsay*. Springfield: Milton Bradley Co. \$1.00.

6. MOTHER SONG AND CHILD SONG. By *Charlotte Brewster Jordan*. New York: Frederick A. Stokes Co. \$1.00.
7. IN THE CHILD'S WORLD. By *Emilie Poulsson*. Springfield: Milton Bradley Co. \$2.00.
8. CHILDREN OF THE CLIFF. By *Belle Wiley and Grace Willard Edick*. New York: D. Appleton & Co. 30 Cents.
9. LODRIX: THE LITTLE LAKE DWELLER. By *Belle Wiley and Grace Willard Edick*. New York: D. Appleton & Co. 30 Cents.
10. A CHILD'S GARDEN OF VERSE. By *Robert Louis Stevenson*. New York: Charles Scribner's Sons. 50 Cents.
11. LOVE SONGS OF CHILDHOOD. By *Eugene Field*. New York: Charles Scribner's Sons. \$1.00.
12. THREE YEARS WITH THE POETS. By *Bertha Hazard*. Boston: Houghton, Mifflin & Co. 50 Cents.
13. STORIES OF COUNTRY LIFE. By *S. P. Bradish*. New York: American Book Company. 40 Cents.
14. STORIES OF LONG AGO. By *Grace H. Kupfer*. Boston: D. C. Heath & Co. 75 Cents.
15. CLASSIC MYTHS. By *Mary Catherine Judd*. Chicago: Rand, McNally & Co. \$1.00.
16. THE WONDER BOOK. By *Nathaniel Hawthorne*. Toronto: Morang & Co., Limited. Paper, 15 Cents.
17. TANGLEWOOD TALES. By *Nathaniel Hawthorne*. Toronto: Morang & Co., Limited. Paper, 15 Cents.

18. THE BOOK OF LEGENDS. By *Horace E. Scudder*. Boston: Houghton, Mifflin & Co. 25 Cents.
19. FABLES AND FOLK STORIES. By *Horace E. Scudder*. Boston: Houghton, Mifflin & Co. 40 Cents.
20. OLD GREEK STORIES. By *James Baldwin*. New York: American Book Company. 45 Cents.
21. OLD GREEK FOLK STORIES. By *Josephine Preston Peabody*. Boston: Houghton, Mifflin & Co. 25 Cents.
22. THE GOLDEN FLEECE. By *James Baldwin*. New York: American Book Company. 50 Cents.
23. HERACLES: THE HERO OF THEBES. By *Mary E. Burt*. New York: Charles Scribner's Sons. 50 Cents.
24. ODYSSEUS: THE HERO OF ITHACA. By *Mary E. Burt*. New York: Charles Scribner's Sons. 50 Cents.
25. THE STORY OF THE GREEKS. By *H. A. Guerber*. New York: American Book Company. 60 Cents.
26. THE STORY OF THE ROMANS. By *H. A. Guerber*. New York: American Book Company. 60 Cents.
27. STORIES OF THE ANCIENT GREEKS. By *Charles D. Shaw*. Boston: Ginn & Company. 60 Cents.
28. THE HEROES. By *Charles Kingsley*. Toronto: Morang & Co., Limited. Paper, 15 Cents.
29. THE FAIRY READER. By *James Baldwin*. New York: American Book Company. 35 Cents.
30. FAIRY STORIES AND FABLES. By *James Baldwin*. New York: American Book Company. 35 Cents.

31. WONDER STORIES FOR CHILDREN. By *Hans Christian Andersen*. Boston: Houghton, Mifflin & Co. \$1.00.
32. GERMAN HOUSEHOLD TALES. By *Jacob and Wilhelm Grimm*. Boston: Houghton, Mifflin & Co. 40 Cents.
33. FIFTY FAMOUS STORIES RETOLD. By *James Baldwin*. New York: American Book Company. 35 Cents.
34. THIRTY MORE FAMOUS STORIES RETOLD. By *James Baldwin*. New York: American Book Company. 50 Cents.
35. STORIES FROM THE ARABIAN NIGHTS ENTERTAINMENT. Boston: Houghton, Mifflin & Co. 40 Cents.
36. THE GOLDEN MERMAID AND OTHER STORIES. Edited by *Andrew Lang*. New York: Longmans, Green & Co. 60 Cents.
37. THE MAGIC RING AND OTHER STORIES. Edited by *Andrew*. New York: Longmans, Green & Co. 60 Cents.
38. LITTLE WILDROSE AND OTHER STORIES. Edited by *Andrew Lang*. New York: Longmans, Green & Co. 75 Cents.
39. THE SNOW QUEEN AND OTHER STORIES. Edited by *Andrew Lang*. New York: Longmans, Green & Co. 75 Cents.
40. ENGLISH FAIRY TALES. By *Joseph Jacobs*. New York: G. P. Putnam's Sons. \$1.25.
41. MORE ENGLISH FAIRY TALES. By *Joseph Jacobs*. New York: G. P. Putnam's Sons. \$1.25.
42. CELTIC FAIRY TALES. By *Joseph Jacobs*. New York: G. P. Putnam's Sons. \$1.25.
43. MORE CELTIC FAIRY TALES. By *Joseph Jacobs*. New York: G. P. Putnam's Sons. \$1.25.

44. STORIES OF GREAT MUSICIANS. By *K. L. Scobey* and *O. B. Horn*. New York: American Book Company. 40 Cents.
45. STORIES OF HEROIC DEEDS. By *James Johannot*. New York: American Book Company. 30 Cents.
46. TALES OF CHIVALRY. By *William J. Rolfe*. New York: American Book Company. 50 Cents.
47. TALES FROM ENGLISH HISTORY. By *William J. Rolfe*. New York: American Book Company. 50 Cents.
48. TALES FROM SCOTTISH HISTORY. By *William J. Rolfe*. New York: American Book Company. 50 Cents.
49. NORTHLAND HEROES. By *Florence Holbrook*. Boston: Houghton, Mifflin & Co. 40 Cents.
50. VIKING TALES. By *Jennie Hall*. Chicago: Rand, McNally & Co. \$1.00.
51. IN THE DAYS OF THE GIANTS. By *Abbie Farwell Brown*. Boston: Houghton, Mifflin & Co. 50 Cents.
52. OLD NORSE STORIES. By *S. P. Bradish*. New York: American Book Company. 45 Cents.
53. NORSE STORIES. By *Hamilton Wright Mabie*. New York: Dodd, Mead & Co. \$1.50.
54. OLD STORIES OF THE EAST. By *James Baldwin*. New York: American Book Company. 45 Cents.
55. STORY OF THE CHOSEN PEOPLE. By *H. A. Guerber*. New York: American Book Company. 60 Cents.
56. LEGENDS OF KING ARTHUR AND HIS COURT. By *Frances Nimmo Greene*. Boston: Ginn & Company. 50 Cents.

57. KING ARTHUR AND HIS KNIGHTS. By *Maud L. Radford*. Chicago: Rand, McNally & Co. \$1.00.
58. CHILD STORIES FROM THE MASTERS. By *Maud Menefee*. Chicago: Rand, McNally & Co. 75 Cents.
59. LEGENDS OF THE RED CHILDREN. By *M. L. Pratt*. New York: American Book Company. 30 Cents.
60. THE SEVEN LITTLE SISTERS. By *Jane Andrew*. Boston: Ginn & Company. 50 Cents.
61. ESKIMO STORIES. By *Mary E. Smith*. Chicago: Rand, McNally & Co. 75 Cents.
62. OUR LITTLE ESKIMO COUSIN. By *Mary Hazelton Wade*. Boston: L. C. Page & Co. 50 Cents.
63. OUR LITTLE INDIAN COUSIN. By *Mary Hazelton Wade*. Boston: L. C. Page & Co. 50 Cents.
64. OUR LITTLE AFRICAN COUSIN. By *Mary Hazelton Wade*. Boston: L. C. Page & Co. 50 Cents.
65. OUR LITTLE JAPANESE COUSIN. By *Mary Hazelton Wade*. Boston: L. C. Page & Co. 50 Cents.
66. OUR LITTLE CHINESE COUSIN. By *Isaac Taylor Headland*. Boston: L. C. Page & Co. 50 Cents.
67. TRUE BIRD STORIES. By *Olive Thorne Miller*. Boston: Houghton, Mifflin & Co. \$1.00.
68. STORIES MOTHER NATURE TOLD HER CHILDREN. By *Jane Andrew*. Boston: Ginn & Company. 50 Cents.
69. NATURE MYTHS AND STORIES. By *Flora J. Cooke*. Chicago: A. Flanagan Company. 25 Cents.

70. THE BOOK OF NATURE MYTHS. By *Florence Holbrook*. Boston: Houghton, Mifflin & Co. 65 Cents.
71. NEIGHBORS WITH WINGS AND FINS. By *James Johonno*. New York: American Book Company. 40 Cents.
72. SOME CURIOUS FLYERS, CREEPERS AND SWIMMERS. By *James Johonnot*. New York: American Book Company. 40 Cents.
73. SOME NEIGHBORS WITH CLAWS AND HOOFS. By *James Johonnot*. New York: American Book Company. 54 Cents.
74. AMONG THE MEADOW PEOPLE. By *Clara D. Pierson*. New York: E. P. Dutton & Co. \$1.00.
75. AMONG THE FARMYARD PEOPLE. By *Clara D. Pierson*. New York: E. P. Dutton & Co. \$1.00.
76. AMONG THE FOREST PEOPLE. By *Clara D. Pierson*. New York: E. P. Dutton & Co. \$1.00.
77. WOOD FOLKS AT SCHOOL. By *William J. Long*. Boston: Ginn & Company. 50 Cents.
78. SECRETS OF THE WOOD. By *William J. Long*. Boston: Ginn & Company. 50 Cents.
79. WAYS OF THE WOOD FOLK. By *William J. Long*. Boston: Ginn & Company. 50 Cents.
80. WILDERNESS WAYS. By *William J. Long*. Boston: Ginn & Company. 45 Cents.
81. JUST SO STORIES. By *Rudyard Kipling*. New York: Doubleday, Page & Co. \$1.20.



THE HELPING HAND

Renouf



82. THE JUNGLE BOOK. By *Rudyard Kipling*. New York: The Century Company. \$1.50.

83. THE SECOND JUNGLE BOOK. By *Rudyard Kipling*. New York: The Century Company. \$1.50.

84. MOOSWA. By *W. A. Fraser*. Toronto: William Briggs. \$1.50.

85. WILD ANIMALS I HAVE KNOWN. By *Ernest Thompson Seton*. New York: Charles Scribner's Sons. \$2.00.

86. LIVES OF THE HUNTED. By *Ernest Thompson Seton*. New York: Charles Scribner's Sons. \$2.00.

87. ANIMAL HEROES. By *Ernest Thompson Seton*. New York: Charles Scribner's Sons. \$2.00.

88. ROBINSON CRUSOE FOR CHILDREN. By *James Baldwin*. New York: American Book Company. 35 Cents.

89. THE KING OF THE GOLDEN RIVER. By *John Ruskin*. Toronto: Morang & Co., Limited. Paper, 15 Cents.

90. GULLIVER'S TRAVELS. By *Dean Swift*. Boston: Houghton, Mifflin & Co. 40 Cents.

91. THE GOLDEN WINDOWS. By *Laura E. Richards*. Boston: Little, Brown & Co. \$1.00.

92. THE STORY OF PATSY. By *Kate Douglas Wiggin*. Boston: Houghton, Mifflin & Co. 60 Cents.

93. THE STORY HOUR. By *Kate Douglas Wiggin*. Boston: Houghton, Mifflin & Co. \$1.00.

94. STORY-TELL LIB. By *Annie Trumbull Slosson*. New York: Charles Scribner's Sons. 50 Cents.

95. THE BIRD'S CHRISTMAS CAROL. By *Kate Douglas Wiggin*. Boston: Houghton, Mifflin & Co. 50 Cents.
96. ALICE IN WONDERLAND. By *Lewis Carroll*. Toronto: The Macmillan Company of Canada. 25 Cents.
97. THROUGH THE LOOKING GLASS. By *Lewis Carroll*. Toronto: The Macmillan Company of Canada. 25 Cents.
98. THE WATER BABIES. By *Charles Kingsley*. Toronto: The Macmillan Company of Canada. 50 Cents.
99. LITTLE LORD FAUNTLEROY. By *Frances Hodgson Burnett*. New York: Charles Scribner's Sons. \$1.25.
100. THE IRON STAR. By *John Preston True*. Toronto: Morang & Co., Limited. 90 Cents.

B. COMPOSITION

1. "Language is caught, not taught." The art of expressing thought in writing is caught from familiarity with what is worth imitating.

2. "As a man thinketh in his heart, so is he"—in speech and in written composition. All true growth or improvement begins from within, and if we would have our pupils speak and write better, we must cause them to *be* better.

We would have our pupils fluent in speech and in written composition. "Then let us teach them so that they really know something, and let us not be sparing. The best and most enjoyable food for pupils is good wholesome truth. When a child knows, and knows that he knows, he is on the road to fluent talking. In the next place let us see that they are accurate in their knowledge; then may we expect clearness of expression. Let us see that they become enthusiastic over something, that they have convictions and

desires; then they will speak with force. Let us develop in them right tastes, surround them with beauty in all its forms till it becomes a part of them, and then may we expect that some degree of elegance will characterize their utterance.

"These remarks are capable of almost infinite application. Take a child who from choice, and because it sounds clever, uses slang persistently. The trouble is not in his speech. It is in *him*. Get *him* right and the speech will be right. And so with a hundred other faults. If we would correct them we must get down to the life and reconstruct it.

"Now this reconstruction of life is a slow process. It goes on every day and every hour of the day. Results are not obtained from single lessons. Eternal vigilance is the price of success. In every exercise in the school or on the playground, something is being added to the character of the pupil. He is growing coarser or more refined, is organizing his knowledge or getting inextricably confused. And just as his life is shaping, so is his expression tending to become. As teachers we cannot get away from this thought. All the little lessons in filling in blanks with *is* and *are*, *saw* and *en*; in arranging disjointed sentences into a paragraph; in changing direct into indirect narration; all these (and they are useful in their place) will not alone secure correct expression unless the life that is being expressed is true, full, strong and buoyant.

"We might go even further and say that when pupils are being taught to admire all that is beautiful in music and in art, in architecture and in decoration, in gesture and in vocal utterance, they are being taught what will sooner or later ripen out into beautiful oral or written expression. The light that is in a soul cannot be hid. Let us then put into the young souls committed to us all the light and sweetness we can, and let us not doubt the result. This is the first principle to be observed in teaching composition in the Primary grades."—W. A. McINTYRE.

3. As regards the actual lessons in composition, the work in the Primary grades should, as in the higher grades, be both oral and written. During the first few months, the work must necessarily be oral, but after that written work may be introduced. Nearly all

written work should be preceded by oral, as oral expression is easier and more natural to the child.

4. During the first two years the only mechanical work one can attempt is, (1) paragraphing; (2) sentences; (3) use of capitals; (4) punctuation, such as periods, interrogation and quotation marks. No names need be given for these. The sign and when to use it may be learned by having pupils refer to the lessons in their readers. In teaching paragraphing, ask pupils to think of what they would tell about first, then finish telling about that one thing. This can be done even with very small children.

5. The work in *oral* composition might consist of such as the following: descriptions of children's own experiences—telling what they saw on the way to school; their visits to stores, elevators, etc., if in a town; the reproduction of stories told them or which they have read from supplementary primers; stories that pictures tell them, etc.

6. The *written* work in composition in Primary grades might consist of: All given in (Section 5), as well as the use of a few common words, as, *is* and *are*, *saw* and *seen*, *lie* and *lay*, etc. A good exercise is to give simple questions to be answered, such as, "What kinds of flowers grow near your home? Which do you like the best? What color would you like your new dress to be?" etc. Another exercise is to give known words and have pupils write stories (sentences) about them. Even in Grade I, simple letter writing might be taken up. Children enjoy it so much. But the exercise that I have found gives the most pleasure to little ones as well as the most freedom of expression, is to allow them to draw whatever they please and then write all they can about the pictures they have drawn.

C. MEMORY GEMS

Each teacher has her own way of teaching a memory gem. Upon enquiry into the various methods of teachers whom I know, the general method seems to be to treat it as a piece of literature.

The teacher should get into the spirit of the selection herself and read it *to* the children and *with* them again and again, giving such explanations only as are necessary to an understanding of the gem. If the teacher, by her reading and interpretation of the selection, impresses the pupil with its beauty and helpfulness, it will not be necessary to ask him to memorize it. He will unconsciously do so, or if it requires effort he will give it willingly without being asked, and as a pleasure rather than a burden.

The gems given below have been collected from many sources. While some of them have lasting literary value, others have been given because they have at some time in the past met the needs of some of my own pupils. In giving this collection, I am fully aware of the fact that it is not perfect. Many beautiful gems, among which are the old favorites of my own childhood days, should have been found here but that I have had to guard constantly against using copyright material, for which it was found impossible to arrange.

- *1. Who comes dancing over the snow
His soft little feet all bare and rosy?
Open the door, though the wild winds blow,
Take the child in and make him cozy.
Take him in and hold him dear,
He is the wonderful glad New Year.

—Sel.

- *2. How can a little child be merry
In snowy, blowy January?
By each day doing what is best,
By thinking, working for the rest;
So can a little child be merry
In snowy, blowy January.

—Sel.

3. I am little January; perhaps you do not know
How far I've come to greet you, across the fields of snow.

Perhaps you weren't expecting I'd be so *very* small,
Perhaps you're almost wishing I hadn't come at all.

I've lots of little sisters, and little brothers, too,
And every one is coming to make a call on you.
But I got ready quickly, and came right straight off here,
To be the first to greet you this happy, bright New Year.
—Elizabeth B. Comins.

*4. One morn the listening angels heard
The bells of New Year true,
And smiling sent the snowflakes down
To make our old Earth new.
Each tiny snowflake—oh, so small!—
One little spot made bright
And smiled until the earth smiled too,
In silence pure and white.

—Sel.

*5. Suppose we think little about number one;
Suppose we all help someone else to have fun;
Suppose we ne'er speak of the faults of a friend;
Suppose we are ready our own to amend;
Suppose we laugh *with* and not *at* other folk;
And never hurt anyone "just for a joke";
Suppose we hide trouble and show only cheer,—
'Tis likely we'll have quite a Happy New Year.

—Sel.

6. I am little February, the second of the year,
I bring a merry greeting to little children dear.
I'm shorter than my brother; the shortest month am I,
But if you'll only love me, to do my best I'll try.

—Sel.

7. "Help one another," the snowflakes said,
As they cuddled down in their fleecy bed.

"One of us here would not be felt,
One of us here would quickly melt;
But I'll help you, and you help me,
And then what a splendid drift there'll be."
—*Sel.*

- *8. O. wonderful world of white!
When trees are hung with lace,
And rough winds chide,
And snowflakes hide
Each bleak, unsheltered place;
When brooks and birds are dumb;—what then?
O, 'round we go to the green again.
—*G. Cooper.*

- *9. Hear the brown snowbird, high in the cherry tree,
Merrily chirping a blithe little lay!
How can it twitter and sing and so merry be,
If it remembers a happier day?
If it remembers the spring and the nest of it,
When the cold winter winds ruffle the breast of it,
Ah, but it's brave to be making the best of it,
Up in the cherry tree.
—*Helen Holdsworth.*

- *10. Here is a snowflake, dainty and white,
Wandering from the sky;
It floats like a feather, airy and light,
Down from the clouds on high.
Open the window and let it come in,
"Stay, pretty wanderer, stay;"—
A beautiful rainbow once it has been,
Soon it will melt away.
—*Sel.*

- *11. The little snow people are hurrying down,
From their home in the clouds overhead,
They are working as hard as ever they can,
Putting the world to bed.
Every tree in a soft, fleecy nightgown they clothe,
Each post has a nightcap of white,
And o'er the cold earth a thick cover they spread,
Before they say "Good-night."

—*E. W. Burton.*

- *12. Roll your ball of snow, children,
Roll your ball of snow!
The more you roll your snowball up,
The bigger it will grow.

Roll a kind thought 'round, children,
Roll it all around!
Until it gathers all kind thoughts
That gentle hearts have found.

—*Sel.*

- *13. What does the North-wind say
When he swings in the pine-tree to and fro?
Oh, he sighs all day
"Little flowers there below,
Cuddle down in your beds,
And cover your heads,
For I'm bringing the snow,
The cold, cold snow;
Oh, ho!"

What does the North-wind say
When he whistles and roars down the chimney so?
Oh, he sings all day,
"Little folks there below,

Little Nell, little Ted,
Hurry out with your sled,
For I'm bringing the snow,
The merry, merry snow;
Oh, ho!"

—*Sel.*

- *14. Out of the bosom of the air
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest fields forsaken,
Silent and soft and slow
Descends the snow.

--*Longfellow.*

- *15. There's a busy little fellow
Who came to town last night,
When all the world was fast asleep,
And children's eyes shut tight.
I cannot tell you how he came,
For well the secret's hid,
But I think upon a moonbeam bright,
'Way down the earth he slid.

Then he took a glittering icicle
From underneath the eaves,
And with it on my window drew
Such shining silver leaves;
Such fair and stately palaces,
Such towers and temples grand,
Their like I'm sure was never seen
Outside of Fairyland.

—*Sel.*

- *16. March! March! March! They are coming,
In troops to the tune of the wind;
Red-headed woodpeckers drumming,
Gold-crested thrushes behind;
Sparrows in brown jackets hopping
Past every gateway and door;
Finches with crimson caps stopping
Just where they stopped years before.

March! March! March! They will hurry
Forth at the wild bugle-sound;
Blossoms and birds in a flurry,
Fluttering all over the ground.
Hang out your flags, birch and willow!
Shake out your red tassels, larch!
Up, blades of grass, from your pillow!
Hear who is calling you—MARCH!

—*Lucy Larcom.*

- *17. Rollicking Robin is here again.
What does he care for the April rain?
Care for it? Glad of it. Doesn't he know
That the April rain carries off the snow,
And coaxes out leaves to shadow his nest,
And washes his pretty red Easter vest,
And makes the juice of the cherry sweet,
For his hungry little robins to eat?
"Ha! ha! ha!" hear the jolly bird laugh.
"That isn't the best of the story, by half!"

—*Lucy Larcom.*

18. Is it raining, little flower?
Be glad of rain!
Too much sun would wither thee,
'Twill shine again.

The clouds are very black, 'tis true,
But right behind them
Shines the blue.

—*Scl.*

*19.

April is here!

There's a song in the maple, thrilling and new;
There's a flash of wings of the heaven's own hue;
There's a veil of green on the nearer hills;
There's a burst of rapture in woodland rills;
There are stars in the meadow dropped here and there;
There's a breath of arbutus in the air;
There's a dash of rain as if flung in jest;
There's an arch of color spanning the west—

April is here!

—*Emma C. Dowd.*

*20.

Now willows have their pussies;
Now ferns in meadow lands
Hold little downy leaflets,
Like clinging baby hands;
Like rosy baby fingers
Show oak leaves 'gainst the blue.
The little ones of nature
Are ev'rywhere in view.

There's purring in a sunbeam
Where Tabby's babies play;
The hen is softly brooding,
Her chickens came to-day;
Up in the crimson maple
The mother-robin sings.
The world is full of caring
For little helpless things.

—*Mary E. Wilkins.*

*21. Just a little every day,
That's the way
Seeds in darkness swell and grow,
Tiny blades push through the snow;
Never any flower of May
Leaps to blossom at a burst,
Slowly—slowly—at the first,
That's the way!
Just a little every day.
—Sel.

*22. Oh, just one little robin
Can gladden all the glade,
And just one little maple
Can cast its bit of shade.
Let's do our part with all our heart,
Little man, little maid.
—Sel.

*23. "How very hot it is to-day"
(The cricket's voice was blithe and gay),
"Cheep! Cheep! Cheep! Cheep!"
But soon will come a cooler day,
And I'll be cheerful while I may,
Cheep! Cheep! Cheep!"
—Sel.

24. O, pause and think for a moment
What a desolate land it would be,
If, east or west, the eye should rest
On not a single tree!
—Gray.

25. See that little sunbeam
Darting through the room,
Scattering the darkness,
Lighting up the gloom.

Let me be a sunbeam,
Everywhere I go,
Making glad and happy
Everyone I know.

—Sel.

*26.

BIRD THOUGHTS

I lived first in a little house,
And lived there very well,
I thought the world was small and round
And made of pale blue shell.

I lived next in a little nest,
Nor needed any other,
I thought the world was made of straw,
And brooded by my mother.

One day I fluttered from the nest
To see what I could find;
I said: "The world is made of leaves,
I have been very blind."

At length I flew beyond the tree,
Quite fit for grown-up labors.
I don't know how the world is made,
And neither do my neighbors!

—Sel.

27. A little rain, a little sun,
A little pearly dew,
A pushing up and a reaching out,
Then leaves and tendrils all about—
That's the way the flowers grow,
Don't you know?

A little work, a little play,
 And lots of quiet sleep,
 A cheerful heart and a sunny face,
 And lessons learned and things in place —
 That's the way children grow,
 Don't you know?

Scl

28. We have a secret — just we three
 The robin and I and the cherry tree,
 The buds told the tree and the tree told me,
 And nobody knows it but just us three.
 But, of course, the robin knows it best,
 For he built the little — (I won't tell the rest.)
 And laid the four little — (somethings) in it
 I'm afraid I shall tell it every minute
 But if the tree and the robin don't peep,
 I'll try my best the secret to keep;
 But, of course, when the little birds fly about,
 Then the whole secret will be out.

Scl.

29. Don't rob the birds of their eggs,
 'Tis cruel and heartless and wrong;
 Remember by breaking an egg,
 We may lose a bird with a song.
 —*Scl.*

*30. HOW TO MAKE A WHISTLE

First take a willow bough
 Smooth and round and dark,
 And cut a little ring
 Just through the outside bark.

Then tap and rap it gently,
With many a pat and pound,
To loosen up the bark
So it may turn around.

Slip the bark off carefully,
So that it will not break,
And cut away the inside part,
And then a mouth piece make.

Now put the bark all nicely back,
And, in a single minute,
Just put it to your lips
And blow the whistle in it
Sol.

- *31. I cannot tell what you say, green leaves;
I cannot tell what you say;
But I know that there is a spirit in you,
And a word in you this day.
I cannot tell what you say, brown stream;
I cannot tell what y
But I know that in you a spirit doth live,
And a word doth speak this day.
Charles Kingsley.

32. Six bright little fairies came,
When the storm was ended,
Six bright little fairies came,
In dresses very splendid.
Hand in hand they tripped along,
Keeping time together,
Driving gloomy clouds away,
Bringing back clear weather.
-Sol.

33. What is so rare as a day in June?
Then, if ever, come perfect days.

Lowell.

34. Howe'er it be, it seems to me,
'Tis only noble to be good.

Tennyson.

35. Baby, what does the robin say?
Do you hear his evening song?
He sits and sings his twilight lay,
With a heart all merry and strong.
He sings, "Good-night, my baby dear,
Sleep well, sleep soft, and do not fear;
For somehow I know, as I sit and sing,
That God takes care of everything."

Sel.

36. Over my shaded doorway
Two little brown-winged birds
Have chosen to fasten their dwelling,
And utter their loving words;
All day they are going and coming
On errands frequent and fleet,
And warbling over and over,
"Sweetest, sweet, sweet, O sweet!"

Florence Perry.

37. Little drop of dew,
Like a gem you are,
I believe that you
Must have been a star.
When the day is bright
On the grass you lie;
Tell me, then, at night
Are you in the sky?

—Sel.

38. I think that the flowers can see, don't you?
And the soft, white clouds, I am sure, are playing;
The wind can talk to the grasses, too,
For I've listened and watched and I'm sure they do;
I almost can tell what they're saying.
And when I sit in the fields and see
The long grass wave when the breezes blow it,
I'm just as glad as a girl can be,
And the daisies are glad, too, it seems to me,
And nod their heads to show it.

Sel.

39. How can I learn to rule myself,
To be the child I should,
Honest and brave and never tired
Of trying to be good?
How can I keep a sunny soul
To shine along life's way?
How can I tune my little heart
To sweetly sing all day?

If you've tried and have not won,
Never stop for crying;
All that's great and good is done
Just by patient trying.

—Sel.

40. "How can we help?" said May and Sue,
And little dimpled Pete.
"As roses help," mamma replied,
"Just by being sweet."

—Sel.

41. Look for gladness, look for gladness,
 You will meet it all the while;
 If you bring a smiling visage
 To the glass, you'll meet a smile.
 —Sel.

*42. HOW TO HELP

To have willing feet,
 To have kind words sweet,
 To have a kind word
 For all that you meet—
That's what it is to be helpful.
 In a mild, gentle way
 To help through the day
 To make someone happy
 In work or in play—
That's what it is to be helpful.
 —Sel.

43. You can be a little helper,
 Child so fair;
 And your kindly deeds can make,
 For Our Heavenly Father's sake,
 Sunshine, love and happiness,
 Everywhere.
 —Sel.

44. *I'll try* is a soldier;
I will is a king;
 Be sure they are near
 When the school bells ring.
 When school-days are over
 And boys are men,
I'll try and *I will*
 Are good friends then.
 —Sel.

45. If you wish to be happy
All the day,
Make some one else happy
That's the way.

—Sel.

46. A little lad in a hillside home
Wrote a story of life in town.

A little maiden in town that day
Wrote of the hillside far away.

But neither did well, alas! for oh,
They told of things they did not know.

—Sel.

*47. Once a trap was baited
With a piece of cheese;
It tickled so a little mouse,
It almost made him sneeze.
An old mouse said, "There's danger;
Be careful where you go!"
"Nonsense!" said the other;
"I don't think you know."
So he walked in boldly—
Nobody in sight;
First he took a nibble,
Then he took a bite;
Close the trap together
Snapped as quick as wink,
Catching mousey fast there,
'Cause he didn't think

—Sel.

- *48. Guess what he had in his pocket?
Marbles and tops and sundry toys,
Such as always belong to boys,
A bitten apple, a leather ball?—
Not at all.

What did he have in his pocket?
A bubble pipe and a rusty screw,
A brassy watch-key broken in two,
A fish-hook in a tangle of string?—
No such thing.

What did he have in his pocket?
Gingerbread crumbs, a whistle he made,
Buttons, a knife with a broken blade,
A nail or two, with a rubber gun?—
Neither one.

What did he have in his pocket?
Before he knew it, it slyly crept
Under the treasures carefully kept,
And away they all of them quickly stole—
'Twas a hole.

—*Child's Hour.*

*49. BUSYMAN'S COUNTRY AND LAZYSMAN'S LAND

Two places I know,—both are quite near at hand—
Called Busyman's Country and Lazyman's Land;
You're given each morning a chance to decide,
In the first one to walk, in the other to ride.

In Busyman's Country the day is so short
They have not much time there to frolic or sport.
And yet, if you'll notice, when night-time comes 'round,
A happier country could hardly be found.

In Lazyman's Land how the hours drag by!
There's nothing to do there except yawn and sigh;
And so when night comes, in the whole of the place
You'll find not one smile, nor one satisfied face.

—*Julie M. Lippmann.*

*50. "Little girlie, tell me,
Whence your smile so sweet?"
"Sunbeams dance into my heart
On little prancing feet.
They weave glad thoughts
All in and out,
The smiles come when they dance about."
—*Sel.*

*51. If you should visit a Japanese home,
Where there isn't a sofa or chair,
And your hostess should say
"Take a seat, sir, I pray,"
Where would you sit? Tell me where.
And if they should ask you to stay there to dine,
Where knives, forks and spoons are unknown,
Now, how would you eat with chop-sticks of wood?
And how would you pick up a bone?
And if they should ask you to go for a drive
In a neat little rickshaw of blue,
And you found in Japan
That your horse was a man,
Now what do you think you would do?
—*Sel.*

52. A little child may have a loving heart
Most dear and sweet,
And willing feet.

A little child may have a ready hand,
Full of kind deeds
For many needs.

—Sel.

*53. TEN TRUE FRIENDS

Ten true friends we have,
Who, five in a row,
Upon each side of us
Go where we go.

Suppose we are sleepy,
They help us to bed;
Suppose we are hungry,
They see we are fed.

And these ten tiny fellows
All serve us with ease;
They ask nothing from us,
But work hard to please.

Now ten willing servants,
So trusty and true;
Pray, who would be lazy,
Or idle—would you?

—Sel.

54. It was only a sunny smile,
And little it cost in the giving,
But it scattered the night,
Like the morning light,
And made the day worth living.

—Sel.

55. If I can ease one life the aching,
 Or cool one pain,
 Or help one fainting robin into his nest again,
 I shall not live in vain.—
—Sel.

56. I would not enter on my list of friends,
 * * * * *, the man
 Who needlessly sets foot upon a worm.
—Cowper.

*57. MY DOLLY

(For a tiny girl with a big wax doll.)

There was a dear dolly who came in my stocking
 One night when to earth many dollies were flocking.
 Her gown was of rose,
 She'd ruffles and bows
 From her soft yellow curls
 To her wee slippered toes.
 But she hasn't a name—now isn't it shocking?
 The dear little dolly who came in my stocking.
—Sel.

58. Whatsoe'er you find to do,
 Do it, boys, with all your might;
 Never be a little true
 Or a little in the right.
 Trifles even
 Lead to Heaven,
 Trifles make the life of man;
 So in all things
 Great and small things,
 Be as thorough as you can.
—Sel.

*59.

AUTUMN LEAVES

See the leaves come fluttering down;
Some are red and some are brown;
And some are yellow as sunshine fair,
Scattering brightness everywhere.

We walk in a sea of rustling gold,
Heaps of treasure our small hands hold,
And over our heads to the blue, blue sky,
Are walls of sunshine that we pass by.

Spring and summer have many joys,
Winter brings fun for girls and boys,
But the golden days of the early fall,
When the leaves come down, are the best of all.

Bertha E. Bush.

60. They who idly sing of beauty
In the eyes and in the hair,
Sing of beauty that is not;
Let it never be forgot --
Beauty ne'er beginneth there;
If there's beauty in the heart
There is beauty everywhere.
--*Scl.*

61. Beautiful faces are they that wear
The light of a pleasant spirit there,
It matters little if dark or fair.
--*Scl.*

62. Drop the shade lower,
Speak softly, go slower,
Baby is sleeping now.
Damp curls are pressing
Close and caressing
The little white brow.

Still are the fingers
 O'er which mother lingers
 With love's tender sigh.
 An angel caressing
 The soft lips are pressing,
 And smiles, passing by.

Trained Motherhood.

63. I would not hurt a living thing,
 However weak or small;
 The beasts that graze, the birds that sing,
 Our Father made them all.

Scl.

64. I know a funny little man,
 As quiet as a mouse,
 Who does the mischief that is done
 In everybody's house.
 There's no one ever sees his face,
 And yet we all agree
 That every plate we cracked was cracked
 By Mr. Nobody.

The finger marks upon the doors
 By none of us are made;
 We never leave the blinds unclosed
 To let the curtains fade.
 The ink we never spill; the boots
 That lying 'round you see,
 Are not our boots; they all belong
 To Mr. Nobody.

—Scl.

65. When you wake up in the morning of a chill and cheerless day,
 And feel inclined to grumble, pout or frown,
 Just glance into the mirror and you will quickly see
 It's just because the corners of your mouth turn down.

Then take this simple rhyme,
Remember it in time,
It's always dreary weather in countryside or town
When you wake and find the corners of your mouth turned down.

If you wake up in the morning full of bright and happy thoughts
And begin to count the blessings in your cup,
Then glance into the mirror and you will quickly see
It's all because the corners of your mouth turn up.

Then take this simple rhyme,
Remember all the time,
There's joy a-plenty in this world to fill life's cup
If you'll only keep the corners of your mouth turned up.
—Lula Linton.

*66. Who would ever dream of it! hanging a shoe
Instead of a stocking on Christmas eve?
Yet that is what all little French children do,
And they'd think a stocking was funny too,
If you will believe.

—Sel.

*67. Of all the busy people round
This busy Christmas tide,
None works like Mrs. Santa Claus
For days and nights beside;
The good old man, her sturdy spouse,
Has so much now to do,
If Mrs. Claus did not take hold
He never would get through.

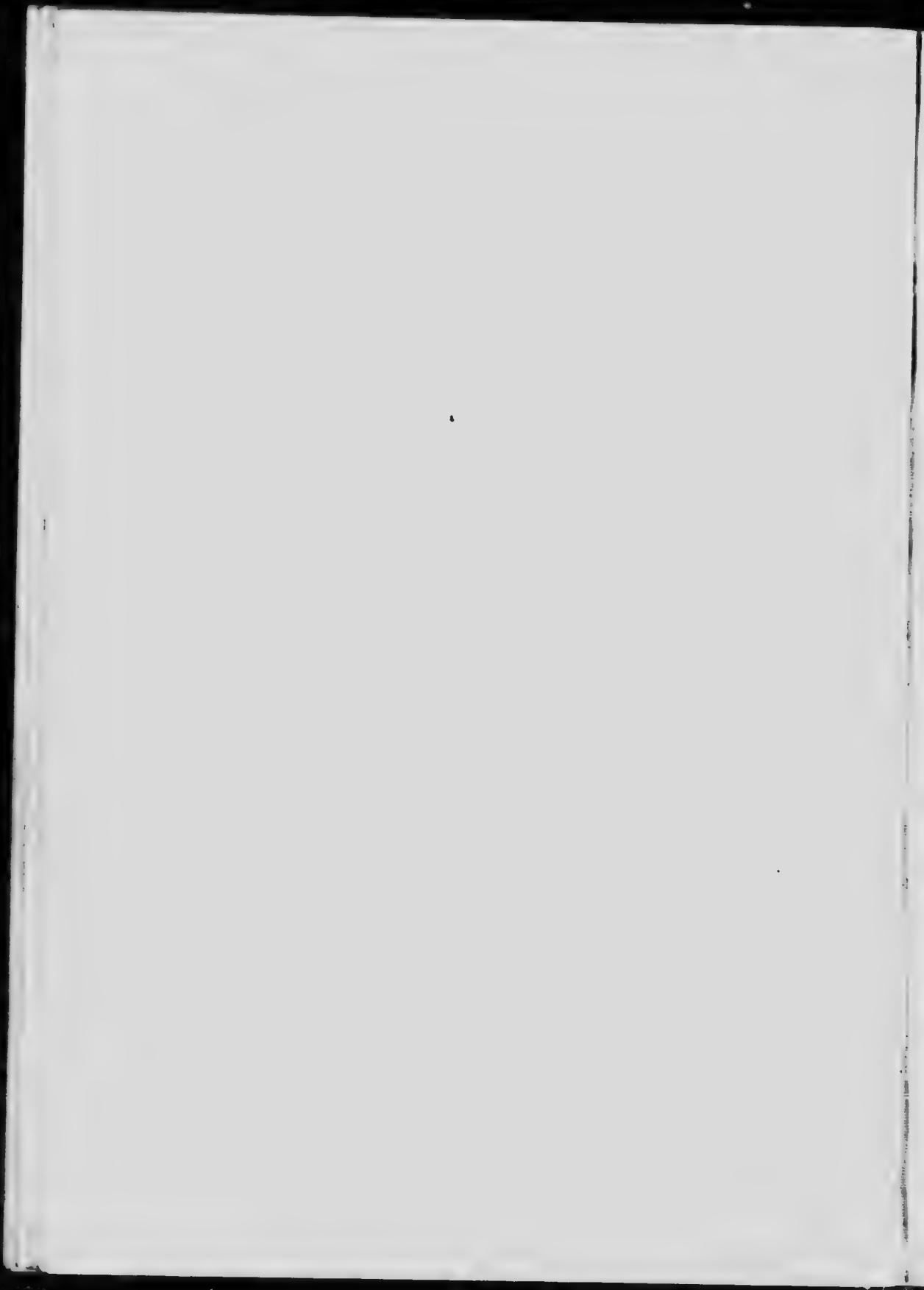
The north star shining brightly down
Gives all the light they need,
For "How to Climb a Chimney" is
The only book they read.



From a carbon print by Braun, Clement & Co.

John Andrew & Son, No.

FEEDING HER BIRDS
SPECIMEN ILLUSTRATION FROM THE RIVERSIDE ART SERIES
BY PERMISSION OF HOUGHTON, MIFFLIN
& CO., OF BOSTON



But Mrs. Claus is working hard
On dresses, bonnets, sacks,
And there are lots of clothes to ma'
For all the jumping-jacks.

They've dolls in every corner there,
They've dolls on all the chairs;
Piled high on every cupboard shelf
And all the way upstairs;
But not a stitch of clothing would
On any doll be seen,
Unless his wife were there, for he
Can't sew on a machine.

The reindeer now are harnessed fast,
The toys packed in the sleigh,
And Santa Claus wrapped up in fur
Soon dashes on his way.
But, as he goes, cries smiling back,
"I never in my life
Could do so much for girls and boys,
Without so good a wife."

—*Scl.*

- *68. Three wise men lived in Apple-tree town;
So wise that each wore a big, big frown.
But they couldn't tell whether
(Ahem! Ahem!)
The apple seed points to flower or stem.
'Tis sad, but true, that none of them knew.
Do you? Do you? Do you?

—*Scl.*

69. Five little brothers set out together
To journey the livelong day;
In a curious carriage all made of leather
They hurried away, away;

One big brother and three quite small,
And one wee fellow, no size at all.

—*Sel.*

70. If I knew the box where the smiles are kept,
No matter how large the key,
Or strong the bolt, I would try so hard—
"Twould open, I know, for me.

Then over the land and sea broadcast
I'd scatter the smiles to play,
That the children's faces might hold them fast,
For many and many a day.

If I knew a box that was large enough
To hold all the frowns I meet,
I would try to gather them every one,
From nursery, school and street.

- . Then folding and holding, I'd pack them in
And turn the monster key;
I'd hire a giant to drop the box
To the depths of the deep, deep sea.

—*The Watchman.*

D. BLACKBOARD MOTTOES

1. "Each thing in its place is best."
—*Longfellow.*
2. "A thing of beauty is a joy forever."
—*Keats.*
3. "Whatever is worth doing at all, is worth doing well."
4. "In seeking the pleasure of others we fill to the full our own measure."

5. "There's a beautiful spirit breathing now
Its mellowed richness on clustered trees."
—Longfellow.
6. "It is not with success we build our lives, but with noble
endeavors."
7. "Bad habits gather by unseen degrees."
—Longfellow.
8. "Let us do our work as well,
Both the unseen and the seen."
—Longfellow.
9. "Politeness is to do and say
The kindest thing in the kindest way."
10. Be prompt.
11. "Good luck, the Spring is back, and Pan is on his way."
—Kipling.
12. "Leaf-woven homes, where twitter-words
Will grow to songs, and eggs to birds."
—Hood.
13. "People are great only as they are kind."
—The Philistine.
14. "Speak well of everyone if you speak of them at all."
—The Philistine.
15. "Things done by halves are never done right."
16. "A laugh is worth a hundred groans in any market."
—Lamb.

17. "One cannot always be a hero, but one can always be a man."
—*Goethe*.
18. Do the head work before the hand work.
19. Am I helping or hindering?
20. "Let us be faithful in little things."
21. "If at first you don't succeed,
Try again!"
22. "Self-control is the foundation of all knowledge."
23. "Quiet people are welcome everywhere."
24. "All one's life is music if we touch the notes right and in
right tune."
—*Ruskin*.
25. "April showers bring May flowers."
26. Birdies sing on every spray,
"Welcome sunshine, welcome May."
27. "God's in His Heaven,
All's right with the world."
—*Browning*.
28. Slow and sure wins the race.
29. Neat boys and girls grow to neat men and women.
30. Be gentle.
31. "Patience opens all doors."

32. "Do to others as you'd have them do to you."
33. Live up to your promises.
34. "He is strong who won't do wrong."
35. "Cloud and sun together make the year;
Without some storm no rainbow could appear."
36. "Kind words are little sunbeams,
That sparkle as they fall."
37. "Do your best, your very best."
38. Live for the good that you can do.
39. "A loving heart is the great requirement."
—The Philistine.
40. "Breathes there a man with soul so dead,
Who never to himself hath said
'This is my own, my native land?'"
—Scott.
41. Not how much, but how well.
42. "Good manners are a part of every little girl's and boy's
education."
43. "It is what you do for yourself that educates you."
44. "There is nothing so kingly as kindness
And nothing so royal as truth."
—Alice Cary.
45. "Jock, when ye hae nothing else to do,
Ye may be aye sticking in a tree; it will
Be growing, Jock, when ye're sleeping."
—Scott.

46. "Life is not so short but there is always time for courtesy."
—*Emerson.*
47. "It is joy to think the best of humankind."
—*Wordsworth.*
48. "What's brave, what's noble, let's do it."
—*Shakespeare.*
49. "He that ruleth his spirit is better than he that taketh a
city."
—*The Bible.*
50. "We are all children in the Kindergarten of God."
—*The Philistine.*

CHAPTER II

NATURE STUDY

"Come forth into the light of things,
Let Nature be your teacher."

--Wordsworth.

"I thought the sparrow's note from heaven
Singing at dawn on the alder bough;
I brought him home, in his nest, at even;
He sings the song, but it cheers not now,
For I did not bring home the river and sky—
He sang to my ear,—they sang to my eye."

Emerson.

CHAPTER II

NATURE STUDY

Nature Study is one of the subjects for the teaching of which the teacher does not require to go to college. She does her duty if she opens her own eyes and those of her pupils to the wonders of nature everywhere around.

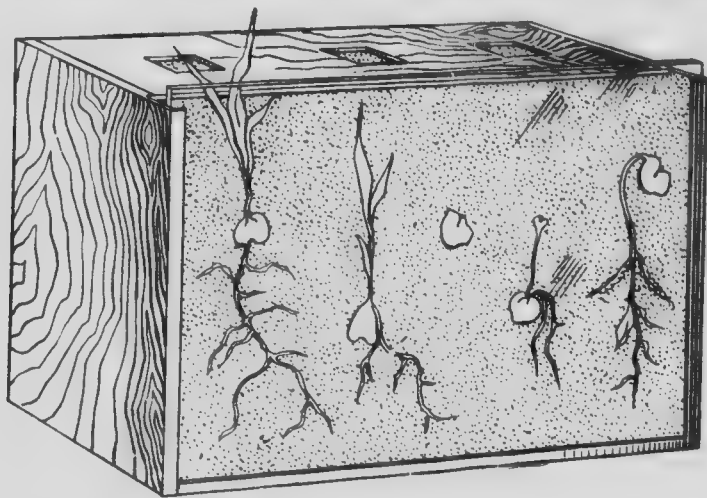
It is not my purpose here to outline courses of work for the various seasons. Each teacher must do that for herself, according to the needs of her pupils. For those who are not willing to rely wholly on themselves, and who wish assistance from books, there is help abundant. Among the best are: "Modern Nature Study" by Sidney Silcox and O. J. Stevenson, published by Morang & Co., Limited, Toronto (75 cents), and "Nature Study and Life" by Clifton F. Hodge, published by Ginn & Company, Boston (\$1.50). The former book was prepared specially to meet the requirements of the course in Nature Study in Canadian schools. The "Nature Study Course," by Silcox and Stevenson (Morang & Co., Limited), is an exhaustive treatment of the methods of teaching Nature Study, with many hints and suggestions to teachers of the Primary grades. Not wishing to trespass on the ground covered by these, I shall give just a few of my own tried plans.

1. Have an occasional field lesson. This will furnish material for talks in school for many days to come. But we cannot have such a lesson every day. So let us bring as much of nature into the school as possible. Branches of leaves, bunches of golden-rod, flowers arranged artistically, etc., brighten a room and furnish materials for lessons. A mere suggestion to children will bring leaves, seeds, snails, caterpillars, etc. You are not learned in botany, zoölogy, etc.? Then now is your opportunity to study with the children.

2. Plant seeds in the schoolroom and have children observe the germination. A sponge, moistened and dipped in flaxseed and hung in the window, is a pretty ornament and an interesting study. Plant some seeds in rich and some in poor soil, keep some watered while you neglect watering others, keep some in the dark and some in the light, and have children note the results.

3. Allow the stalks of leaves to rest for a time in water that has been colored. This shows how sap flows through the veins.

4. A good plan for the observation of the growth of roots, is to obtain a chalk box, remove the cover, and put a plate of glass in its place. Cut several holes in the upper side of the box, through which to pour water. Cut away part of the free edge of the top of the box, so that a space will be left between it and the glass. This will allow the leaves to push through above, as seen in the illustration.



5. On the top of a plate of glass place a blotting paper of the same size. Scatter a few seeds on this. Around the edges of the paper place strips of cardboard, and above the whole place a second sheet of glass. Four clothespins will hold all together. Fill a shallow pan with about an inch of water and place the glass and paper containing the seeds in a vertical position in the pan, resting

on one of the short sides. As the seeds which are nearer the pan receive the greater amount of moisture there will be noticed a gradual decrease in the amount of growth from the bottom to the top of the blotting paper. The roots will be seen to point downwards, while if the position of the plate be reversed it will be found that all the roots will in a short time turn at an abrupt angle and again point towards the earth.

6. In country districts, divide the fire-guard, where one is plowed around the school house, among the pupils and let each one have the sole care of his own little garden.

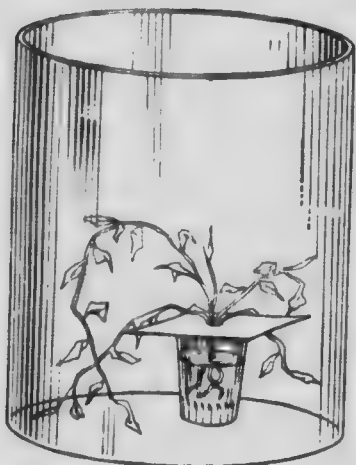
7. To show the influence of leaves on air, fill two bottles with water, and into each put a growing slip of some plant. Invert the bottles in a shallow dish and displace nearly all the water in the bottles with the breath. Put one of the bottles in the dark and the other in the sunlight. After a few hours invert the bottles and apply a lighted match.

8. Give children questions about flowers, leaves, trees, etc., and have them find the answers after school hours. Some such questions might be: 1. Are the young leaves of trees all the same color? 2. Which trees leaf first? 3. What trees have drooping branches? 4. What tree is the hardest to climb? 5. Why do some trees blossom before the leaves come out? 6. Do "pussies" grow on any trees but the willows? 7. What flowers grow between your home and the school? etc.

9. In studying flowers with little children, try to bring out the beauties without destroying the flowers. While technical terms should be avoided, there is no objection to a few of the simpler ones as an aid in describing flowers. Children also enjoy naming the parts and attempting simple classifications, such as: Those with odor and those without; those bees visit and those they do not; etc.

10. When insects are brought into the schoolroom, it is sometimes a puzzle to know how to keep their food fresh for them. Pro-

cure a large candy jar, and in this place a smaller glass, containing water. Take the plants required and put them through cardboard as shown in cut. The water will keep them fresh and there will be no danger of the caterpillars, etc., falling into the water.



11. A source of pleasure and profit in the schoolroom is a glass tank. Put an inch or two of sand in the bottom, and in this plant several kinds of pondweed. A variety of life may be kept in the one tank: snails, shrimps, water-spiders and bugs, leeches, polliwogs, etc. It is interesting to watch the development of the latter from the eggs. Three or four days is sufficient to hatch the eggs, but they should not be kept in the hot sun, as this kills them. Have children watch and note how long it is before they see any movement in the developing embryos. If healthy they should wriggle out of the surrounding jelly in about three days. As the tadpoles grow older they will eat pieces of meat and hard-boiled egg. Care should be taken not to provide more of these than is eaten at once, as the smallest portion of putrid matter may cause the death of the tadpoles. If plenty of pondweed be supplied, nothing else is necessary. As the tadpoles grow larger, remove all but a very few to the pond. Children never tire watching the inhabitants of a tank of this kind. The growth of living creatures seems to have an inexhaustible interest.

12. Collect last year's birds' nests and bring them into the schoolroom. Direct pupils to watch for similar nests, and to find out all they can about the owners of the nests.

13. In bird study, it is the living, free bird that we should try to bring into the children's hearts. One bird really there, their "bird-eyes" will be open. To bring the child's life into contact



SPECIMEN ILLUSTRATION FROM MORANG'S MODERN NATURE
STUDY READERS



SPECIMEN ILLUSTRATION FROM MORANG'S MODERN NATURE
STUDY READERS

with the bird's life should be our aim. Direct them to watch the flight of birds, the straight arrow-like movements of some, and the waving, undulating flight of others. Have them observe the food of birds, what it is, where they get it, and how they eat it. Then, too, there is the nest-building. What is there more full of interest if we can see the work without disturbing the workers? And how interesting to place material and food within reach of the builders! Don't hesitate to tell children what you know about birds. It is true that they should find out all they can for themselves, but they need to have their interest kindled to begin with. Tell of something you know, and then give the "hint" which will "set them a-hunting with open eyes." Perhaps the most useful book for the teacher in this connection is "Bird-Life" by Frank M. Chapman, published by D. Appleton & Co., New York. The price is \$2.00. It is filled with valuable information, not easily obtained elsewhere, and has 75 full-page colored plates after drawings by Ernest Thompson Seton. "Our Birds and their Nestlings" by Margaret Coulson Walker, published by the American Book Company, is an excellent book to place in the hands of children. It contains, in addition to attractive subject-matter, 14 colored plates and 58 illustrations from photographs. The price is 60 cents. Blanchan's "Bird Neighbors" and "Birds that Hunt and are Hunted" and Dugmore's "Bird Homes" are very useful books to have in the school library. Each book is illustrated with large colored plates. They are published by Doubleday, Page & Co., New York, and are sold at \$2.25, \$2.00 and \$2.00, respectively. Pages 43-83 of Morang's "Modern Nature Study" deals specifically with the common birds of Canada. The Prang Educational Company, Boston, publish a set of charts showing the more common land birds of America.

14. Have a "month corner" in your room. Ask children to bring the gifts which the month bestows. Some one will bring one kind of fruit belonging to the month, another several leaves of a tree, or a spray of flowers. The teacher may add a suitable quotation.

15. Lessons with spiders are most interesting. One of these is fully described in Hodge's "Nature Study and Life." Many ex-

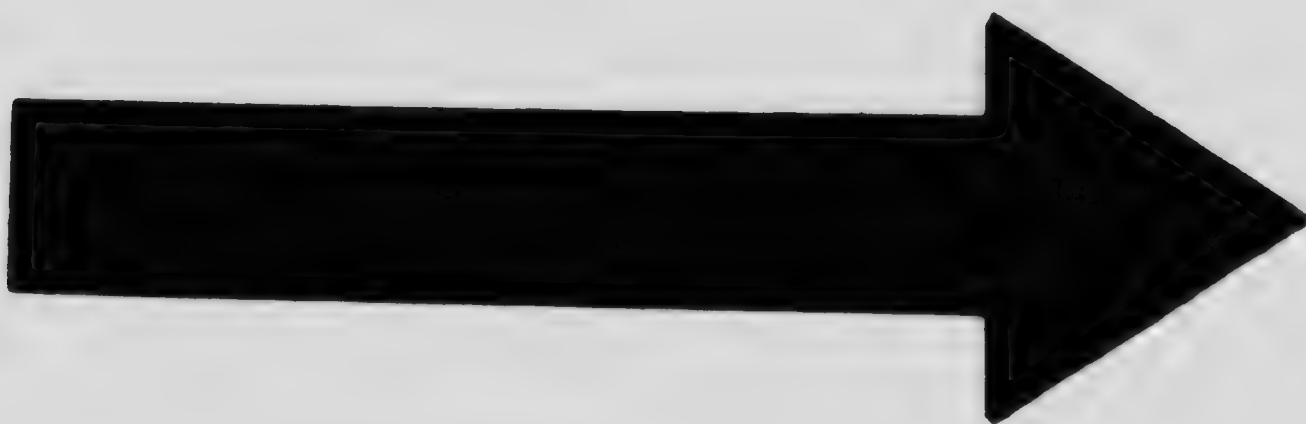
cellent suggestions in regard to such lessons are also given in Morang's "Modern Nature Study," pages 122-128.

16. Two very excellent and very cheap manuals, the one dealing with "Common Butterflies and Moths" and the other with "Common American and European Insects," have recently been published by Funk & Wagnalls Company, New York. Both little books consist of reproductions in natural colors, together with their common and scientific names, of the butterflies, moths and insects usually found in America and Europe. The illustrations are beautifully printed. The price of each book is 25 cents. Another beautifully illustrated book, useful alike to teacher and pupils, is "Natural History" by Alfred H. Miles, published by Dodd, Mead & Company, New York. The price is \$1.50. The subject-matter, consisting for the most part of anecdotes, is extremely interesting to children. Other useful books for the teacher, in connection with Nature Study, are "How to Know the Wild Flowers" by Mrs. W. S. Dana, published by Charles Scribner's Sons, New York (\$2.00); "Insect Life" by J. H. Comstock, published by D. Appleton & Co., New York (\$1.75); "Four-footed Americans" by Mabel Osgoode Wright, published by The Macmillan Company of Canada, Toronto (75 cents); "Wild Neighbors" by Ernest Ingersoll, published by The Macmillan Company of Canada (75 cents); and "The Butterfly Book," published by Doubleday, Page & Co., New York.

17. A very practical book dealing with the important subject of school gardens is "Children's Gardens" by Louise Klein Miller, published by D. Appleton & Co., New York. The price is \$1.20. Miss Miller has treated her subject in a very suggestive manner, and has given many hints which may prove of real service to the Primary teacher. The value of the book is very much increased by a large number of illustrations taken from photographs. "How to Make School Gardens" by H. D. Hemenway, published by Doubleday, Page & Co. (\$1.00), has a very complete treatment of the subject. The matter is specially suited to Canadian schools.

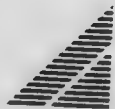
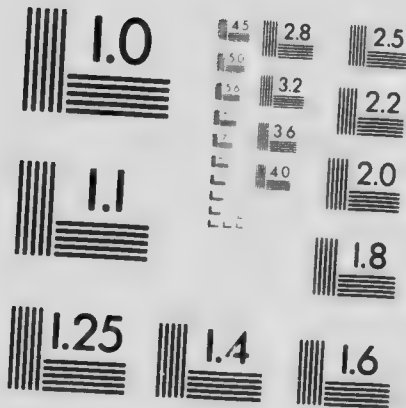
CHAPTER III

THE ART SIDE



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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"Art is an expression and awakening of individual thought."

Ruskin.

"The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite, and lets us for a moment gaze on that."

—Carlyle.

CHAPTER III

THE ART SIDE

The Art side of our work? Is there any other side? "Art lies in everything." Here, however, I shall use the term in the narrower sense and make it include only Music, Drawing, Picture Study, and allied subjects.

Instead of following my plan of giving impersonal suggestions, my thoughts on *Drawing* and on *Picture Study* will be given in essay form, the Drawing being a paper read before a Convention of Teachers at Brandon, Manitoba, and the Picture Study an article, with revisions and additions, from the "Perry Magazine" for September, 1905, by whose permission it is here reproduced.

A. DRAWING

What shall we teach in drawing in the Primary grades? I have here a "Programme of Studies." In looking over it I find nearly three pages of work for the two Primary rooms. They include all manner of work from the drawing of straight lines to the making of baskets. To the Primary teacher it is rather a serious matter to be confronted by so elaborate a programme plus forty or fifty small children, any one of whom cannot make a letter or figure without the teacher taking the little hand and guiding it.

The question then is to decide what shall be selected first from the long list. When I first went to school, the teacher gave me a slate and pencil and set me to make figures such as the following:



By and by, I tried to draw at the Latin cross and the Maltese cross, the conventional form of the French lily, etc., all copied from the flat.

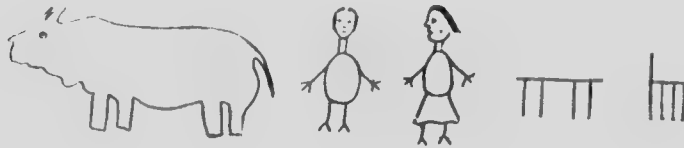
Success in these, gave, I suppose, added power for other work along the same lines; but, will any of you tell me what little child's soul ever yearned for such work—the drawing of lines, circles, crosses, etc.? Of course we did our best and were proud of the results, too, but—when the teacher wasn't looking what did we draw? Oblique lines? Oblongs? No, indeed a lady wheeling a baby carriage or out walking, carrying a parasol. (You all remember those wonderful ladies with the large hats—weighted with flowers and feathers. Most elaborate “creations” they were when we got our pencils a-going.)—*Why* did we draw these?—Because it was *life* we craved for, —*life* and *action*. And children are the same to-day. I find that they have little or no interest in cubes and spheres, such terms as horizontal and vertical, etc.—no interest beyond perhaps the desire to please their teacher.

Try an experiment with a class. Let part of them draw circles while the others draw engines and cars, for example. Which will be the better drawn, the circles or the rims of the engine wheels? There will be *this* difference anyway, the drawing of the engines will be the drawing of circles, plus interest. *Interest*. Is not that the keynote to all our work? “Interest in anything is a measure of its importance as an educational factor.” When a child comes to school for the first time, here then is our “point of contact.” Let us find out first of all what he is interested in. With my experience in Primary work, I have found that the most interesting work in drawing, as well as the most profitable, is illustrative work. (It need not be the only work, but all else can be made subordinate to it.) Here we have scope for freedom in drawing all manner of lines and curves, and golden opportunities for introducing *simply* the laws of perspective which will be learned by rule later on.

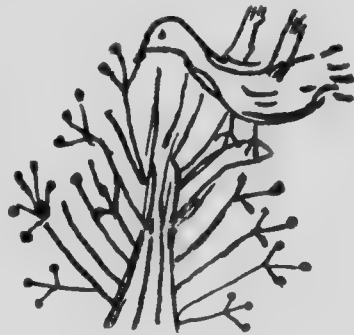
But to begin. Rule off your blackboard, give the “new” children a place at the board with plenty of chalk, but no further attention. Go on with your other work with other classes, and don't, by even a suggestion, interrupt the free flow of their fancy. Continue this every day until the new pupils have gained confidence. The teacher's work at this stage is to make mental notes of the various weaknesses revealed in their work, so that she may make these the basis for actual lessons later on. In these lessons, each

one will suggest the next. Thus in learning the child's needs and endeavoring to meet them, the teacher is suiting her programme of studies to the child, and not the child to the programme.

What do we find in these first drawings? Something like these:



Children nearly always draw animals' legs like chair legs until their attention has been directed to the differing features. A person's head they invariably draw either in profile or full face, *never* showing the back of the head nor the half-side face. Animals they draw in profile. If any of these be "the one thing [or one of the things] lacking," these young artists need a few observation lessons. Place some object before them and question them as to what parts can be seen. Direct their attention to the fact that we wish to draw only what we can see. Show them that when a dog is facing you, you can't see his back, or that when a boy stands with his back to you, you can't see his face. Place objects in as many positions as possible and have children notice the differences in the appearance. Show pictures of things drawn in various positions. Do anything, but be sure to get them away from the idea that there is *one* and *only one* way of representing each object or person. This point cannot be too strongly dwelt upon; but while emphasizing it, do not criticize any other. If the drawing is out of proportion make that the subject of another lesson. One point in a lesson is sufficient.



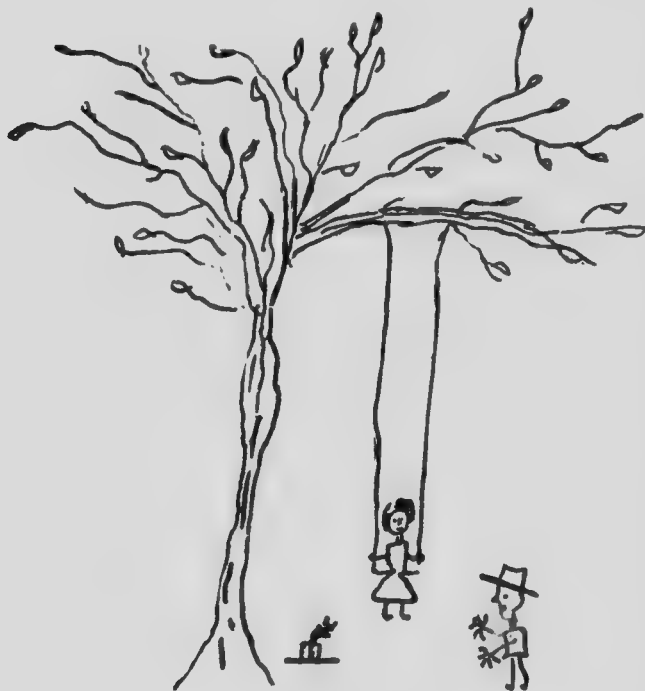
No. 1.

Here are some samples of work done in my own room. Some of the drawings (Nos. 1, 2 and 3) were made before any definite assistance had been given. Those made later on (Nos. 4, 5, 6 and 7),

will show what results can be achieved in but one term. Let us look at No. 1. It intended to illustrate

"Robin he,
On a tree,
Saw ripe cherries,
One, two, three."

While there is nothing in the form of bird or tree to "charm" one, this simple drawing is not without merit. It is neat, is nicely placed, and gives evidence of being the child's best effort. As such it de-



No. 2.

serves unstinted praise. Of course the cherries are defying the law of gravitation, but what of that? Now, should a little pupil in your room produce such a drawing as this, what would you consider his most immediate need? For one thing, a lesson in proportion, not only of the parts of a tree but of a number of other things, until his eyes are opened to ob-

serve proportions for himself. A lesson on observation of the shapes of trees would not be out of place, would it? This might form the next day's Nature Study lesson. No. 2 illustrates that charming little stanza from Robert Louis Stevenson,

"How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do."

What are the *good* points in this? The limb on the tree is certainly strong enough. And the drawing of the tree is considerably above the average for a child. No. 3 illustrates the following story: "There had been a heavy fall of snow, and as soon as it stopped snowing, a little boy began to shovel away the drift in front of his mother's door.

He was using a small coal shovel. An old man, who was passing, stopped and said, 'My boy, how do you expect to get through that deep snow with so small a shovel?' The little fellow replied, 'By keeping at it, sir;



No. 3.

that's how.' 'I believe you're right,' said the man; 'that's the way to do almost anything.'" Let us look at the *faults* in this. Both ends of the house are shown; the windows are placed in rather unusual positions; the trees are rather conventional; the old man's head shows through his hat; and why do children always picture smoke in such huge masses? The child who drew this saw nothing to require retouching. The same need is apparent in this as in Nos. 1 and 2.

The remainder of these drawings were preceded by a great many lessons—lessons on just what seemed to be the children's *greatest* need. We shall now see how readily children will practice what they hear preached.

No. 4 illustrates a winter story—sleigh-riding on a moonlight night. Two little girls sit on a sled while two little boys draw them up the hill. No. 5 illustrates—

“Little bird, little bird,
up in the tree,
sing a sweet song,
To Dolly and me.”

— Ina Richmond.—

There are faults in these two drawings, but I'm sure you can all see how seed sown in past lessons has borne fruit. But in No. 4 the girls are neither sitting nor standing on the sled. This will suggest a future lesson. In No. 4 the drawing of one boy beside the other is worthy of especial notice.

I wish to divide the remainder of my paper into three parts: (1) work preparatory to a lesson in illustrative drawing; (2) the actual drawing lesson, and (3) the criticism of work.

(1) When we are going to teach reading we take preparatory work, such as a study of the difficult words, a talk about the lesson, etc. In the same way we should do work preparatory to our drawing lesson—I mean to our story-drawing. For example, the teacher finds that her pupils have no idea of expressing distance. Then, previous to her next story-lesson, she will arrange for a lesson to show that *nearer objects appear larger*. Perhaps the children are acquainted with the story of Grace Darling, and know from their picture-study lessons the picture of Grace and her father, by Brooks.



GRACE DARLING AND HER FATHER
SPECTIMEN ILLUSTRATION FROM MORANG'S MODERN READERS

Brooks



The teacher may take this as a starting point. She gathers her children around her, and showing the picture, asks them to look very closely at the two boats. As they look, she draws from them a comparison of the size of the boats, revealing the fact that the one farther out on the ocean is much the larger of the two. "Why," she says, "the



No. 4.

boat out on the ocean is larger than the one in which Grace is sitting, and yet the man who drew this picture has made the smaller



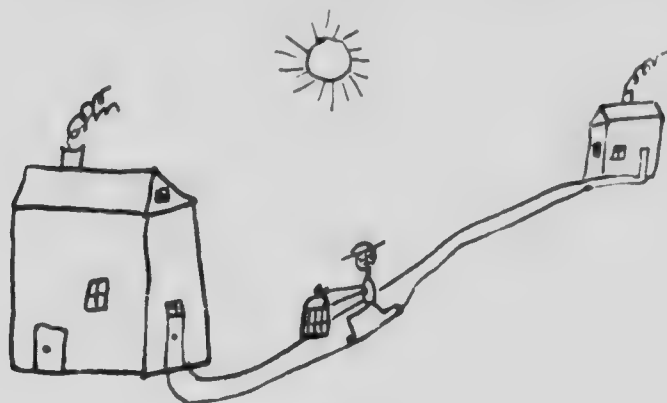
No. 5.

boat look many times as large as the great ship. I wonder, now, why he did that? Because the large boat was farther away? Yes. I think that was his reason. But do things look smaller when they are farther away?" (Here children are al-

lowed to go to the windows and look at trees and buildings in the distance to make sure that this is true.) Tell pupils that the

next time they have story-drawing you are going to see who will remember to make the *nearer* things *larger*. This is of course only a start. There is still the question of *how much* larger or smaller, which must come later. Direct pupils to make observations on the way to school as to the apparent comparative sizes of things they can see.

Granted, then, that the necessary preparatory work has been done, we come to the actual work of drawing the story. In the carrying out of this, each teacher must be "a law unto himself." This is what I do — take it for what it is worth. I first rule my blackboard into spaces about 18 inches wide, numbering each part. As I call the names, each pupil passes to the place the number of which I



No. 6.

assign to him.

All turn their backs to the board and face their teacher.

If the story is long, I tell it before the children have taken their places; if not, I tell it as they stand by the black-

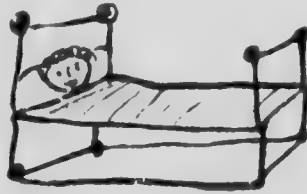
board. Then I ask the children to close their eyes and try to see the picture they intend to draw. We make no selection of scene, but each child draws any scene that flashes before his mind. In Nos. 6 and 7, one child chooses the outdoor scene while another prefers the indoor. Sometimes for variety we call each space a page of a story-book. Each one draws the picture and writes the story underneath. Sometimes I allow each pupil to illustrate any story he may know. When all are finished, each child tells the story which he has illustrated. Such work, while giving practice in drawing, helps a child to speak with greater ease, and thus helps along the composition work.

Now as to the criticism of the work. This part of the exercise may be most helpful if it is properly handled, and the children are taught to think appreciatively of another's work. Supposing that

two children have told the same story in drawing - Johnny has succeeded admirably in putting into practice what has been taught him previously, while Jimmy has utterly failed. In your criticism, to say, "Well, I *am* glad that Johnny has remembered what we talked about yesterday," is *much* better than to say "Why, Jimmy has forgotten all about our yesterday's talk." By recognizing Johnny's success and ignoring Jimmy's failure, Jimmy is much more likely to have his next drawing worth of commendation. Let us look again at the

last two drawings - Nos. 6 and 7. The story for this is as follows:

"Charlie's mother was so ill that she could not bear to hear his canary sing. Charlie loved the song of his pet, but to



No. 7.

keep his mother from being annoyed, he took the bird to another part of the house. Still its song reached her ears. Then he carried it, in its cage, to his cousin's house. When he came back, and his mother learned where he had been, she said 'How could you part with it, my son, you loved it so?' What do you think was Charlie's kind answer? 'I did indeed love my bird, but I loved my mother more.' If we wished to make our criticism harsh, I need not say how easy it would be! Asking my boys and girls to tell what there was in No. 6 that pleased them, I got such answers as these:

1. I like it because the house doesn't show both ends,
2. I like the smoke because there isn't too much of it.
3. Charlie's house is smaller than his cousin's because it is farther away.

4. I like it because Charlie is hurrying to get the bird away where his mother can't hear it sing.

This style of criticism is most encouraging and provides a review of the gist of past lessons as well. Notice the expression of motion in the little boy in No. 6. In 7, notice the knowledge of perspective in the drawing of the bed, and the lack of it in the drawing of the chair. The flower on the table by the sick-bed reveals a kind thought in the little artist's heart. Notice the house and tree as seen through the window.

Just a few words more. In all this work, let nothing but the child's own interest derived from a stimulated imagination be the inspiration impelling him to expression; and don't forget to fan the flame of interest by the heartiest approval of all real effort. "Practice with praise will work wonders."

The drawings here produced may seem crude, but do not forget that they are the work of very little hands. Teachers who are used to high-grade work and to drawings that are, perhaps, beyond criticism, would perhaps, in comparing drawings 1, 2 and 3 with 4, 5, 6 and 7, see no improvement worth mentioning. But to the Primary teacher who has lived with the little ones and has seen their little faces glow with whole-souled effort,—to such teachers there is a quicker heart-beat, and a deeper warmth of feeling for every little stroke which shows improvement.

May I add that I believe that illustrative drawing is one of the most profitable subjects to teach in a primary grade, as it forms in children the habit of mentally picturing everything they read or hear read or told? And the value of this in all school work cannot be estimated. Then there is a free and easy atmosphere during these lessons that no others seem to have. Try this work, if you haven't already done so, and see if it does not bring you closer to your little pupils than you have ever been before.

B. PICTURE STUDY

Why should we study pictures? "The dominant theme in all education is that which uplifts, which inspires, which comes from a realm often far removed and reaches down to the weary and worn

conditions of our everyday existence. It brings a message to tired humanity, it nourishes and stimulates that power within us which is ever striving for the ideal life." In picture study, in the grand compositions from the master hands, we may trace one of the strongest powers for this uplifting process. John Stuart Blackie in "Self-Culture" says, "It is by admiration only of what is beautiful and sublime that we can mount up a few steps toward the likeness of what we admire."

"All this will do for grown-up people," you say; but listen: "The keen sense of beauty cannot be gained *except in childhood*, and can be gained then only by *familiarity* with beautiful things." There is a high character, then, and a vast importance given to our work when we realize that it is ours to "open the door for the children" into the world of art; for it is art and the great pictures of the world that will bring them some of life's greatest happiness.

How may we open the door? I mean, of course, what can be done in the schoolroom, *in the Primary room*? There will need to be both *indirect* and *direct* work.

I. First, let us consider the *INDIRECT* work—the surrounding of the little ones by the beautiful. We all know how environment affects our lives. Isn't it easier to think pure and lofty thoughts when we are out under the blue sky, breathing the soft, pure air, and inhaling the perfume of flowers, than it is when away from any suggestion of beauty? Was it not Robert Louis Stevenson who wrote—

"The great day-nursery, best of all,
With pictures pasted on the wall
And leaves upon the blind;
A pleasant room wherein to wake
And hear the leafy garden shake
And rustle in the wind."

We shall consider just one phase of this *indirect* work—this school-room decoration—namely, *pictures*.

(a) As to the *number* of pictures: "A single picture carefully chosen and judiciously hung, may exert a deeper and more abiding

influence than a dozen selected with less care, and scattered about the room, calling attention hither and yon until it settles upon nothing in particular."—*True*. But may we not have more than one, "carefully chosen and judiciously hung"? And what about the area of our wall space in proportion to the picture area if we have but one picture?

(b) In the *hanging* of pictures there are several things to be considered. The schoolroom is not a drawing-room, but instead the ceilings are generally so high, and the walls so large, that it is no easy matter to arrange pictures nicely. I have found it a good plan to have a picture moulding placed as low as a pleasant spacing of the wall area will permit. The little ones can then all see and enjoy; and this enjoyment, which tends to develop an atmosphere of refinement, is really the picture's mission. In the placing of pictures I find that an irregular arrangement is the most pleasing. Around the top of the wainscoting, on the plastered wall, is a suitable place for small pictures "for close, intimate companionship and study." These may be mounted on ten or twelve-inch strips of heavy paper of a suitable color.

(c) Some of our school pictures will be *framed*. In the selection of suitable frames, the teacher will require to exercise her own taste. Oak frames are seldom out of place, and they have the additional value of being, perhaps, the most durable. If the picture has a mat, I prefer the frame of the same color. For instance, on a picture which called for a grey mat, I should place a grey or black frame, the dark grey of the mat merging into the dull, darker grey, or black, of the frame. If without a mat, a frame corresponding to one of the most pleasing tones of the picture, will be almost sure to satisfy the eye.

(d) *Selection of subjects*. The pictures for our room will of course be chosen from the standpoint of the child. If the teacher chooses the pictures, she lays bare her own artistic soul, but she can easily discern the child's choice of her selections by the amount of enthusiasm he shows. A lasting place should be given only to the best, to those which have "enduring qualities." The child of the Primary room will read his story from the light of his own particular little world; the youth, with his wider outlook, will be appealed to in

an entirely different way; the man will find that the picture of his kindergarten days still has a place in his heart, although even with his mature years he looks at it through different eyes.

A child will choose a picture for *what it tells*, and life and motion appeal very strongly to him in making his choice. Probably the best pictures for the smallest children are those that have a direct bearing upon their own little lives and environment, such as, those showing the love of mother and child; tenderness and care for others; those which inspire a sympathy for helpless creatures and dumb animals; those showing beauty of the earth, outdoor life, etc. The following may be suggestive:

1. Pictures showing love, care for others, sympathy: "Holy Night," by Correggio; "Mme. Le Brun and Daughter," by Le Brun; the many Madonnas by the great artists; "Two Mothers and Their Families," by Gardner; "The Sick Monkey," by Landseer; "Feeding Her Birds," by Millet; "Worn Out," by Faed; "The Doctor," by Fildes; etc.

2. Those showing labor: "Oxen Going to Work," by Troyon; "Ploughing," by Rosa Bonheur; "The Blacksmith," by Herring; "At the Watering Trough," by Bouveret; "The Ferryman's Daughter," by Adan; etc.

3. Those showing faithfulness: "Waiting for Master," by Landseer; etc.

4. Those showing heroism: "Saved," by Landseer; "Grace Darling," by Brooks; etc.

5. Those showing child life at home and in other lands: "Menagerie," by Sonderland; "Frightened Bather," by Breton; "On the Beach," by DeCobbe; "The Doll's Bath," by Igler; "School in Brittany," and "Composition Day," by Geoffrey; "The Children's Friend," by Eberle; "A Helping Hand," by Rénouf; "Girl with Cat," by Hoecker; etc.

II. We come now to the DIRECT work, the actual lessons in picture study in the primary room. Let us suppose that we are to have a lesson on a certain picture. Some day a week or two previous to the lesson, I should hang the picture on the wall and tell the class when we would have our talk about this picture. During the week

it would be the privilege of any child who had finished his other work to go quietly and look at the picture whenever he wished, and without asking permission. A child cannot look at a picture for a moment or two and then be expected to talk fluently about it. He must live with it, not that its technical merit may impress him (for that is beyond him), but that its sympathetic note may send out its appeal. Picture study in my room means a few moments now and then of "free-and-easy" time. Sometimes, as I have stated, these moments are spent in observing the picture. Sometimes groups of three or four pupils gather around the picture and talk about it. But at last comes the day when we may each talk *for some time*. We must have no stilted way of procedure, or cats will run away with little tongues. So teacher and children have a sort of "special recess." We gather in one great group and, putting all formality aside, talk naturally with each other as we would if we were at home. No little one is pressed so hard that, for want of something better, he says, "The cat has two eyes," or the like. But all are encouraged to tell what they can. The teacher sometimes begins the conversation by simple, suggestive questions, and thus "gets the ball a-rolling." Perhaps, after some have told their stories, she tells hers, and in this way helps to the true meaning of the picture. Children are free to ask questions, to tell what they like best about the picture, etc. Perhaps the teacher shows the artist's picture and tells how he came to make the painting for us, or gives a few of the simple events of his life. Sometimes we have a review, when each child will select a picture, and, imagining his audience to be wholly ignorant of his chosen picture, will tell all he can about it.

It is interesting to note some of the children's sayings about pictures. One little girl said one day, "Isn't there a difference in our *cat* pictures? Landor's cats are always looking as though they were sitting still to have their pictures taken; Madame Ronner's cats are always into mischief; and Lambert's are very much 'at home,' and are *so* comfortable looking." Another little girl wrote, "I like 'A Helping Hand,' because the little girl's father is so gentle looking. I think the little girl has been sick. She thinks she is helping her father, and he is so kind that he just lets her think so. Don't her little hands look soft and white beside her father's

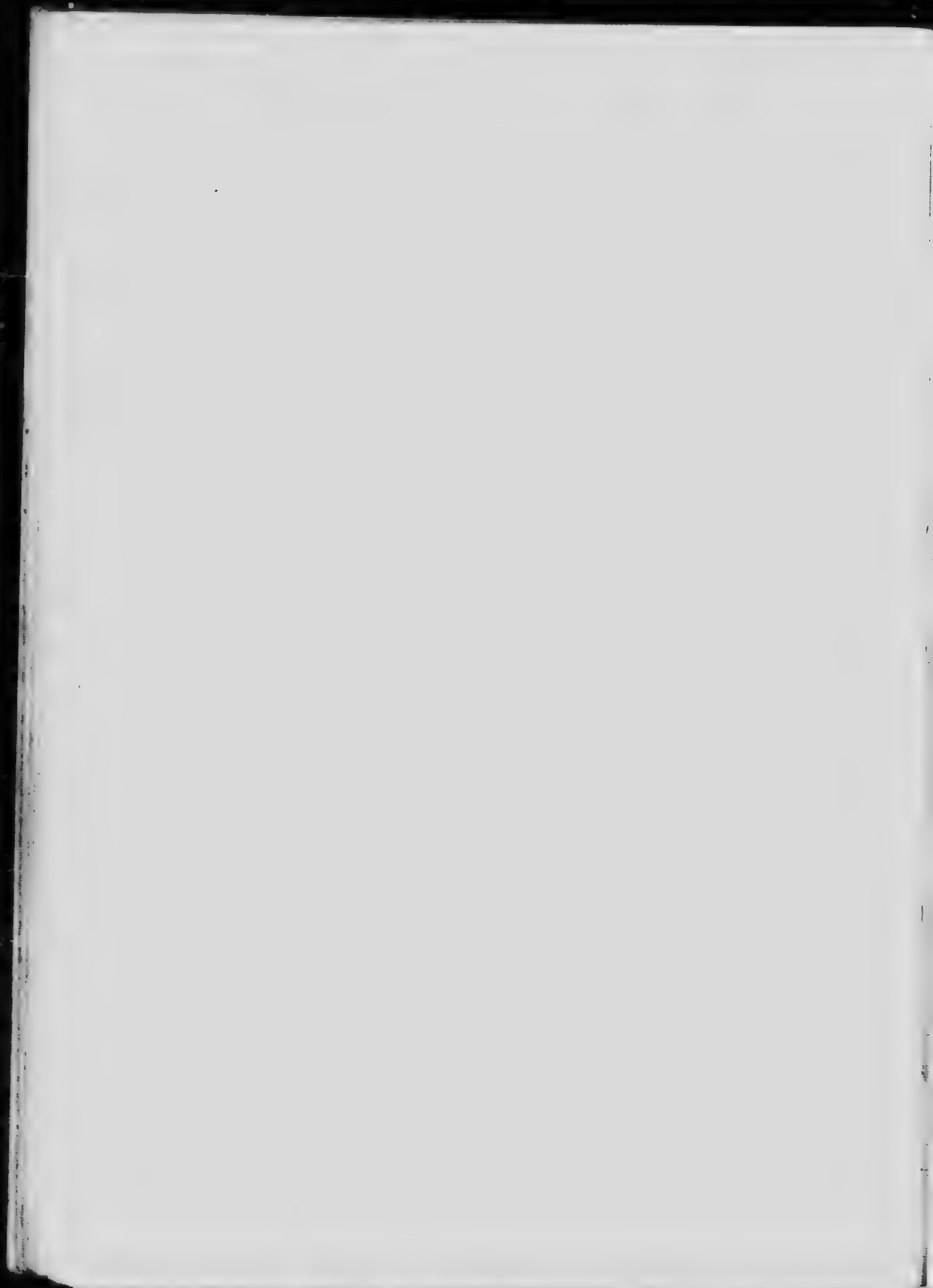


Fr. Hanfstaengl, photo.

John Andrew & Son,

DIGNITY AND IMPUDENCE
National Gallery, London

SPECIMEN ILLUSTRATION FROM THE RIVERSIDE ART SERIES
BY PERMISSION OF HOUGHTON, MIFFLIN
& CO., OF BOSTON



big, brown ones? She thinks he is the best man in all the world." One of my boys said, "I think I can always tell Von Bremen's pictures: there is a strange kind of misty light in them."

Sometimes our picture lesson is taken in the form of a guessing game. One pupil describes some picture that all know, while the others try to guess the name and the artist. The one who guesses correctly may name the next one to be *it*, or may be *it* himself.

Another part of our work is to make collections of pictures, pasting them either on picture charts or in books for the purpose. A suitable book for this purpose is issued by The Perry Pictures Co., Malden, Mass. The binding is of dark green silk cloth, and the leaves are of an exquisite, soft grey, which forms a pleasing background for the black and white of the Perry prints. The book, which has 200 pages, costs \$1.25, and the pictures are supplied at 120 for a dollar. Children delight, under the guidance of their teacher, in trimming and arranging the pictures; and where for a like outlay can so much profitable pleasure be obtained for the wee ones?

Children sometimes bring a picture from home and lend it to the class to study, and sometimes a child borrows a school picture and takes it home "to show to mother." On a pupil's birthday, a suitable and sure-to-please little remembrance is a small print of some favorite picture that has been studied. These little things all tend to foster a love for pictures.

In connection with Picture Study, I would like to mention "The Riverside Art Series," in twelve volumes, edited by Estelle M. Hurl, and published by Houghton, Mifflin & Co., Boston. The cost of each volume is 50 cents in cloth and 35 cents in paper with cloth back. The books of this series represent a wide variety of subjects; two are devoted to sculpture, Greek and Tuscan respectively, showing the contrast between the plastic ideals of antiquity and of the early Italian Renaissance; four are given to the Italian masters of the sixteenth century,—Raphael, Michelangelo, Titian and Correggio; three are representative of the seventeenth century,—Rembrandt, Murillo and Van Dyck; and one, Reynolds, of the English school of the eighteenth century; Landseer and Millet

bring the series down to recent times. Each book is beautifully illustrated with numerous full-page reproductions of the most famous works of each sculptor or artist. The pictures or statues are described at length in the text. All who are interested in studying the works and lives of the Great Masters of Art should have this series.

Horne and Scobey's "Stories of Great Artists," published by the American Book Company, has a large number of excellent reproductions of famous paintings of all periods. The subject-matter is adapted to children, and is of special interest to them. The price is 40 cents. Guerber's "Myths of Greece and Rome" and "Legends of the Middle Ages," also published by the American Book Company, are filled with reproductions of paintings and statues. These books, which sell at \$1.50 each, are indispensable to the teacher and to the school library. "How to Enjoy Pictures" by M. S. Emery, published by The Prang Educational Company, Boston, at \$1.50, is an excellent book for the teacher's use. It contains 53 full-page reproductions of well-known paintings, and in addition has a useful chapter on Schoolroom Decoration. The chapter on the modern processes of reproducing pictures is also very interesting and instructive.

A catalogue of the pictures published by the Berlin Photographic Company, 14 East 23d Street, New York, may be obtained from the Company at an expense of one dollar. The catalogue contains several hundred reproductions in miniature of famous paintings, and is very valuable as a suggestive guide to the teacher in choosing works of art and in purchasing pictures for the school-room. The Foreign Plastic and Art Company, 12 and 13 Waverly Block, Boston, issue an excellent illustrated catalogue of plaster casts and models. The price is 25 cents. The same company also publish a catalogue of "Sculpture for the Interior Decoration of Schools" at 10 cents.

C. MANUAL TRAINING

To the teacher seeking something of *interest* to the child, there is certainly no apology necessary for this section of the Art chapter; a child is always interested and happy when he is making some-

thing with his hands. It is the duty of the teacher to meet the child's natural craving for self-expression with suitable materials and guidance. The following sections deal with those subjects of manual training best adopted to the average school-room. (1) Modelling; (2) Folding and Cutting; (3) Weaving.

I. MODELLING.

(A) MATERIALS.—These may be either clay or its substitute, plasticine. The best clay is that to be procured from a tile yard, as it is of the proper consistency. The blocks moulded into cylindrical form by the machines before the final process of making the tile, are the most convenient for school purposes, and can be kept in splendid condition for months by packing in a box lined with tin or other waterproof substance. Should the clay become dry or hard, do not attempt to soften by adding water. Allow it to dry perfectly, and break it up free from all lumps. Then add sufficient water, and mix thoroughly. When of the proper consistency clay soils the hands but slightly.

Plasticine is a clean, harmless, and practically indestructible modelling material, made in various colors, requires no water, and remains plastic for any length of time, so that it can be worked over and over again. Yet it is sufficiently firm to stand exhibition purposes, and improves by age and use. Clay has the advantage in being cheaper than plasticine, but the latter is always ready for use, which means a saving of time and labor.

For the work in modelling almost no equipment is needed,—a thin, smooth board about ten inches square, a pointed, flat stick or a knife blade, and, of course, the human hands, are the only requisites.

(B) DIRECTIONS.—For informal work there is nothing more fascinating to a child than to be given a lump of plasticine, with permission to make what he chooses. He will surprise you by his productions of apple, peach, cup, sugar bowl, bird's nest with eggs, basket, etc.

For formal work, under the supervision of the teacher, the following is suggestive. It is the line of work laid down by authorities on the subject as being training which shall fit the pupil for the better modelling of natural objects, such as are named above.

Step I. (a) *Producing a surface.* This is done with the thumb. All models must be smoothed off with the thumb. (b) *Making a slab.* This is done by filling the space required between two wooden strips on the modelling board with clay. Scrape off excess with a ruler, and smooth with the thumbs. (c) *Acquiring dexterity.* Have

a series of thumb and finger impression exercises, using slabs as described above.

Step II. (a) *Conventional forms.* In every case make a slab of size required, and on it outline with pointed instrument the outline of the design. A series

of borders is a suitable plan of work as it gives practice in manual dexterity at a simple, repeated design. These designs may be depressed or raised, or both, as the teacher may determine. They may be based on geometric forms with straight or curved lines, and may be finished with smooth or rough surfaces. Figures 8, 9 and 10 illustrate these designs.

This leads to decoration of tiles by various designs.

Use geometric de-



Fig. 8. Finger impression work for First Grade.

able plan of work as it gives practice in manual dexterity at a simple, repeated design. These designs may be depressed or raised, or both, as the teacher may determine. They may be based on

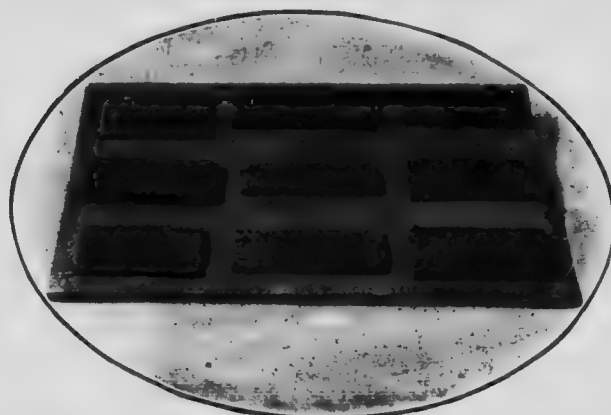


Fig. 9. Designs for First and Second Grades.

signs, such as star, fleur-de-lis and conventional leaf and flower. Keep the models large, as large as the modelling boards permit. A tile should be eight inches square.

(b) *Natural Forms.* The natural object is modelled by raised work on the slab. First draw the outline on the slab and then build up as required. For this use leaves, fruits, branches, sprays, etc. By repeating a model of a natural object as a border, very effective work may be done. For this use a simple flower, a poppy head, a leaf, a pine cone, etc. Figures 11 and 12 show specimens of this work.

Step III. Steps I and II are a preparation for Step III. The foregoing work with manual objects has the appearance of relief work. We



Fig. 10. Raised Designs.

now come to the production of free models, such as, orange, apple, pear, peach, potato, tomato, lemon, banana, pea-pod, bean-pod, acorn, onion, beet, carrot, turnip, egg, shell, walnut, almond nut, brazil nut, poppy capsule, pie, shoe, bread loaf, household utensils, bunch of grapes, etc. If clay is used, have some proper place for the models to dry, and, as the drying process proceeds, occasionally examine models to correct any tendency to flatten before drying. When dry they may be kept in a cabinet made for the purpose.

"Clay Modelling" by Anna M. Holland, published by Ginn & Company, Boston, at 75 cents, is perhaps the most useful book for the teacher. "Manual of Clay Modelling" by Louise H. Unwin, published by Longmans, Green & Co., New York, at \$1.00, is also an excellent book. There are also very suggestive chapters in the "Teacher's Handbook to Nelson's New Drawing Course," published by Thomas Nelson & Sons, New York, at \$1.50, and in "New Methods in Education" by J. Liberty Tadd, published by The Orange, Judd Co., Springfield, Mass., at \$2.50. All of these books are profusely illustrated.

II. FOLDING AND CUTTING.

(A) MATERIALS.—Paper, which may be procured from any dealer in kindergarten supplies. For folding, the paper is put up in packages of 100 sheets, already cut into four inch squares, and of any color and shade. For cutting, paper glazed on one side is preferable.



Fig. 11. Raised and Depressed Designs.—Natural Forms.

As the colors have to be used in large masses, it is scarcely advisable to have all of them pure and bright; a mixture of low-toned neutrals is advisable. The only tool necessary for paper cutting is a pair of scissors. These should be about five inches long and of good quality.

(B) DIRECTIONS. In *Paper Folding* the first series of exercises, which form the basis upon which the more difficult and intricate forms are built, is as follows:—

(1) Fold square of paper so that the two upright edges coincide. Cease carefully. Here we have an oblong. Allow this to open, and we have a book.

(2) Fold same piece of paper so that the two horizontal edges coincide. Another oblong is produced. Open this up and we have our square divided into four smaller squares. This resembles a window with the small panes of glass. Whenever possible allow children to suggest what familiar object the various steps represent.

(3) Using the same paper, fold once so that the two opposite corners coincide. We now have a 'triangle, or a shawl, as will be quickly suggested.

(4) Open paper and fold so that the other opposite corners coincide. Another triangle is produced—shawl number two. Open

up the paper and we have sufficient for several lessons on technical terms and definitions, namely, square, oblong, triangle, diagonal, diameter. We have also shown how to find the centre of a square.

(5) Fold corner of paper nearest you so that it touches centre of square—a sail boat is formed.

(6) Fold opposite corner in same manner we produce a hexagon. A child will call it a handkerchief or glove case—so much the better. He is connecting it with something he knows.

(7) Fold in one more corner in like manner. A pentagon is produced or an open envelope.

(8) Fold in the remaining corner—a square is made—also a closed envelope.



Fig. 12. Free Models for Third and Fourth Year Pupils.

The foregoing series must be followed carefully in every lesson as it is from these the more difficult designs are produced.

In *Paper Cutting*, the first direction is in the proper method of holding the scissors. Place the thumb in one loop and the middle and fourth finger in the other loop, with the forefinger in front. Hold the scissors in a vertical plane and open them wide. Hold the right elbow close to the side.

For a first exercise take a strip of paper five or six inches long and one inch wide. Hold the paper in the left hand and have the scissors open wide. Close the scissors quickly and the strip will be cut through by one cut. Repeat this several times, always being careful to open the scissors wide before each cut.

The next exercise may be to follow certain straight lines that are drawn upon the paper; then to follow curved lines. To do

this the paper may be turned so as most conveniently to follow the lines. The scissors may be turned to meet the curves of the paper.

After skill in cutting has been acquired, it is a very pleasant exercise to cut out the shapes of fruits, leaves, and of familiar animals which have been traced upon the white side of the paper.

In the study of other lands and people, paper cutting furnishes a good means of illustration. For instance, in the study of the Eskimo, the child can cut out his igloo, sled, dog, a whale, a polar bear, the Eskimo with his hood, etc. By this means the child gets a clear conception of what has been taught in his language lesson.

At first it will be found necessary to draw these objects for the very small child. This enables him to get a correct and accurate idea of what is under discussion. After skill has been acquired, however, and when a child has a clear conception of what he wishes to cut, let him cut without a drawing to follow.

After a story has been told it may be illustrated by the child cutting out freely his idea of the prominent points. Take the well-known story of "Silverlocks"—let the child cut out the three bears, the three chairs, bowls, beds, etc. This exercise gives free scope to his individuality and aids him in his drawing and his language.

Each child should have a scrap-book, and paste and brush to mount his cuttings. Teach him to apply the paste to his mounting paper and then put on his pattern. This prevents any wrinkling of the paper.

The following books are recommended in connection with this work: "Hand and Eye Training" by A. W. Bevis, published by O. Newmann & Co., 84 Newman St., London; "Occupations for Little Fingers" by Elizabeth Sage and Anna M. Cooley, published by Charles Scribner's Sons at \$1.25, and "Industrial Work for Public Schools" by Martha Adelaide Holton, published by Rand, McNally & Co., Chicago, at 90 cents.

III. WEAVING.

(A) MATERIALS.—Raphia is used for this work, with reeds for a framework. Raphia, which is the inner fibrous bark of a species of Madagascar palm, is sold in braided and twisted bundles of from

three to ten pounds, and costs from fifteen to twenty cents per pound according to locality. A ten-pound bundle will supply a large class with all they will use in a term. The other materials required are a few pairs of scissors, No. 5 darning needles, and one or more pails partly filled with water in which the raphia is moistened before work. Colored raphia may be purchased or the pupils may dye it as desired.

(B) DIRECTIONS.—Before attempting weaving, children should have had some experience in handling the materials. Steps I, II and III will therefore lead up to Steps IV and V.

Step I. *Winding or covering.* As the raphia varies in width, select a number of strips of uniform width, roll or tie together (so as different pupils' work will not become mixed), and wet it in a pail of water. While it is soaking, cut out or make with cardboard the foundation to be used (as in Fig. 13). Wind carefully about the forms the moist raphia, which now flattens out readily, as also shown in Fig. 13. When one strand is used, do not tie a new one to its end, but fasten it among the strands where least noticeable.

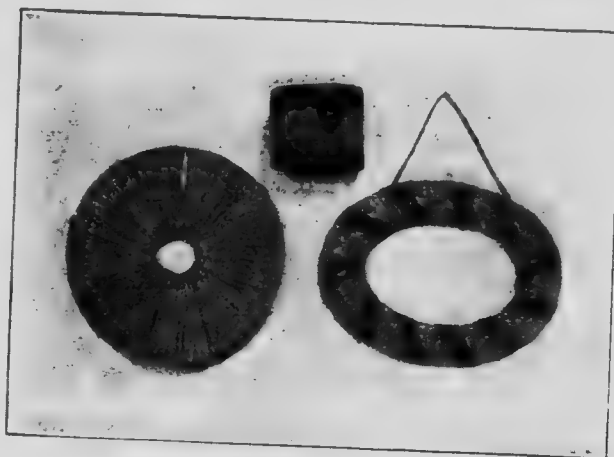


Fig. 13. Winding or Covering.

The addition of a few bows of bébé-ribbon is very effective. Endeavor always to have the model of a useful nature; a napkin ring, a tea stand, a table mat, a jewel box, etc.

Step II. *Braiding.* Decide upon the size of braid to be made and let each pupil try to keep his braid uniform. Do not tie the strands, but splice them, introducing a new strand of suitable size as each one is used. Moisten the material as in winding. A much more even braid is thus obtained. It is well to have small wooden

tags made to attach to each pupil's work so as to prevent confusion. The wooden tags will not suffer when the work is moistened.

When braiding, allow the children to fasten the braid to the coat hooks or to some part of the desk. They may stand or sit as convenient. After the class can braid satisfactorily, they are then taught to sew the braids into models. First make a plain round or oval mat. Sew the braids together with fine strands of raphia, using No. 5 darning needles. Sew on one side only and not too loosely. Examine the work continually to see that it is uniformly well done. When completed, a hot flat-iron will improve the appearance.

To the next model add a border, as in Fig. 14. Now follow with

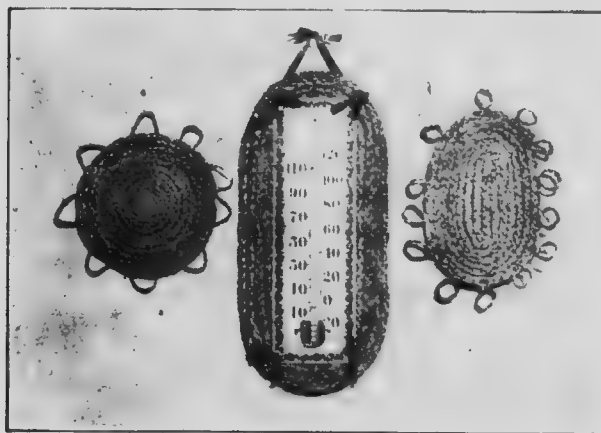


Fig. 14. Braiding

a napkin ring sewn in a continuous ring, then another formed by fastening an elongated mat with bébé-ribbon or brass paper-fasteners. Next try a box, *without* and *with* a lid; then a hat, a wall-pocket, a thermometer mount, a handkerchief-case, a calendar back, etc.

Step III. Combinations. Winding and braiding may readily be combined. A hat-rim may be wound while the crown may be braided. The top and bottom of a handkerchief-case or a jewel box may be of one kind of work while the sides are of the other.

Step IV. Weaving. In weaving we may use raphia, either plain or colored, as both warp and woof, or it may be woven on wire, reeds, or cord.

Have a simple loom made, as shown in Fig. 15, and on it affix cord or raphia as shown in the same figure. Use a darning needle or a kindergarten weaving needle in the weaving process, introducing colored strands when and where desired. Very many useful and

pretty articles can be made, of which the doll hammock shown in Fig. 15 is but one example.

Step V. Using wire or reeds for a foundation, an endless variety of models may be constructed. The wires are simply twisted into a shape about which the raphia may be woven. In the case of reeds a little explanation is necessary. There are two main plans for combining raphia and reeds. The first consists of wrapping the reeds with raphia and tying at intervals, as shown in Fig. 16. This is perhaps the prettiest form of work. The other consists in using reeds as the skeleton and weaving raphia about it. In Fig. 17 you will notice how the framework (this one is for a basket) is begun. Split one reed and through the opening pass the others, as many as are necessary for the work in hand. Do not cross the reeds. Sharpen the ends of the reeds and curve them back among the raphia. Four or five strands of raphia, twisted together, form an excellent substitute for reeds.

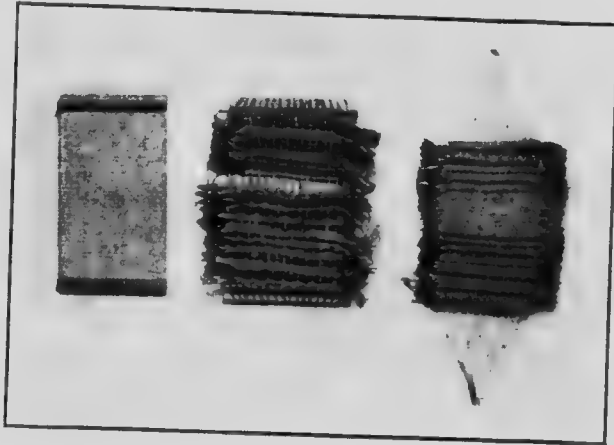


Fig. 15. Stages in Weaving



Fig. 16. Reeds Wrapped with Raphia.

The same class of work can be done exclusively in reeds if desired, but with reeds, as with raphia, you must have them thoroughly wet when using, else they will crack and split.

Reeds cost from fifty to seventy-five cents per pound and are of various sizes: 0, 1, 2, 3, 4. Size 0 is the smallest and is used for weaving. Sizes 2, 3, and 4 are used for the framework.

Among the best books dealing with Raphia Work are: "Raphia and Reed Weaving" by Elizabeth Sanborn Knapp, published by Milton Bradley Company, Springfield, Mass., at 40 cents, and "Occupations for Little Fingers" by Elizabeth Sage and Anna M. Cooley, published by Charles Scribner's Sons, New York, at \$1.25. "Baskets and How to Make Them" and "More Baskets and How to Make Them," by Mary White, published by Doubleday, Page & Company, New York, at \$1.00 each, also contain many useful hints, although the material used is generally rattan. "Hand Work for Kindergartens and Primary Schools" by Jane L. Hoxie, published by Milton Bradley Company, has many useful suggestions.

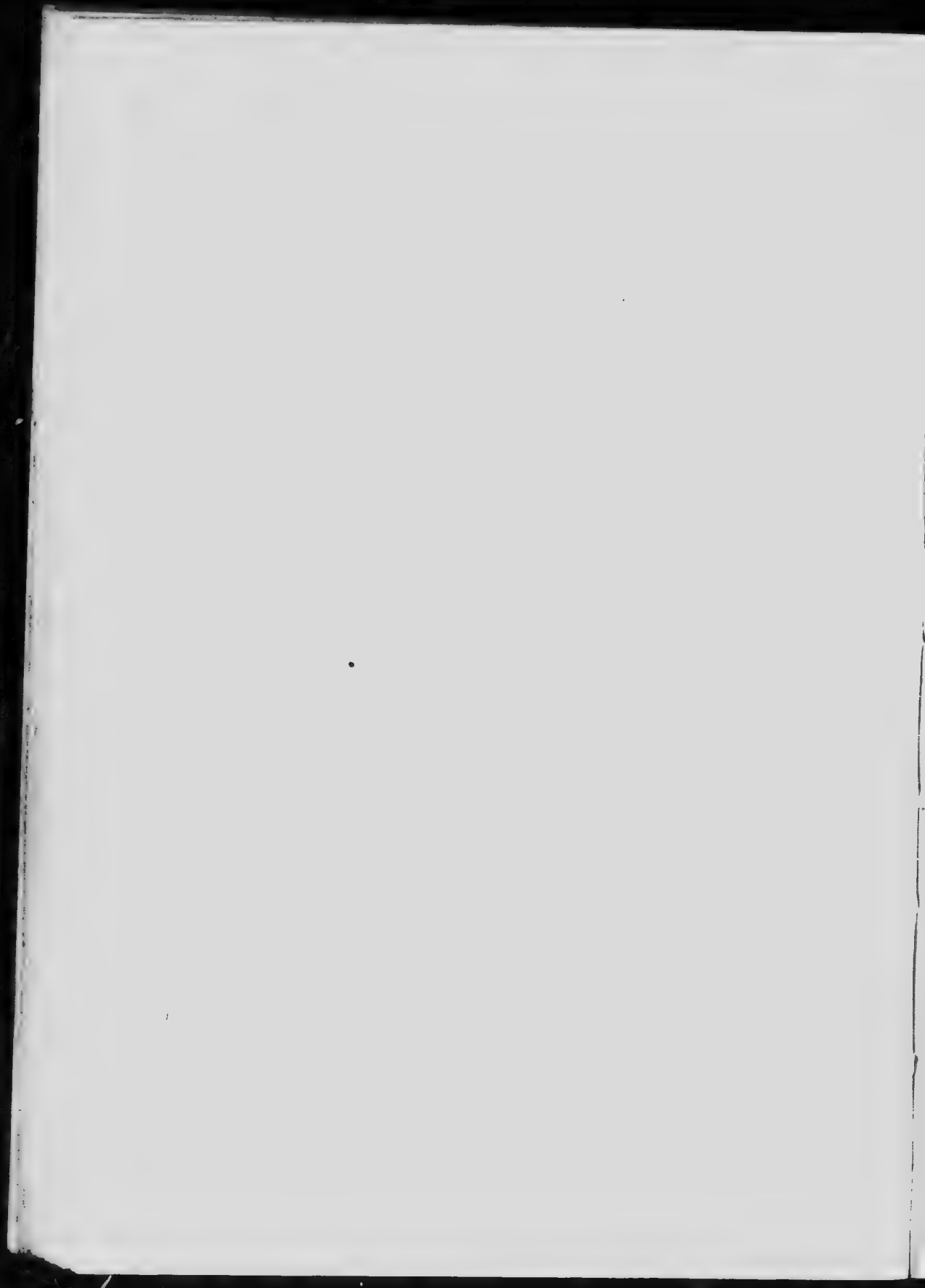
D. BRUSHWORK AND WATERCOLOR

There is perhaps nothing on the whole programme of school work that appeals more strongly to children than brush and color work. Did you ever know a child who did not love to own a box of colored crayons or a paint box? The purpose of this chapter is to guide the efforts of the child in this work in a way that will be educative as well as interesting to him. The teacher is recommended to procure a copy of "Brushwork Practically Explained" by Henrietta Waite, published by A. Brown & Sons, Limited, 5 Farringdon Avenue, London, at \$1.75. This is a very useful and practical book, beautifully illustrated, and contains a complete Primary course on the subject. *Every Primary teacher should have this book.* "The Teacher's Handbook to Nelson's New Drawing Course," already referred to, has an excellent chapter on this work, fully illustrated.

(A) MATERIALS. (1) *A box of colors and brushes.*—The Prang Three-Color Box No. 1 is recommended. This box contains cakes of fine quality and extra size,—one each of red and blue and two of yellow. The colors work easily and smoothly. They are put up



SPECIMENS OF RAPHA WORK



in boxes with hinged covers. Two quill brushes of good quality are included in each box. The inside of the box cover is finished for use as a palette with three divisions. The price is 25 cents.

(2) *Water-color crayons* With very small children, some teachers have found difficulty in mixing colors and in getting proper shades. For these the water-color crayons are a great boon. The children get a training in color, and the brushwork is postponed until the second or third school year. The crayons are prepared for use by dipping the tips in water immediately before applying to the paper. They are put up by The Steinberger, Hendry Co., 37 Richmond street, West, Toronto, and are sold at 10 cents a box.

(3) *A water pan.*—This is to hold a supply of water, and should be at least two inches deep.

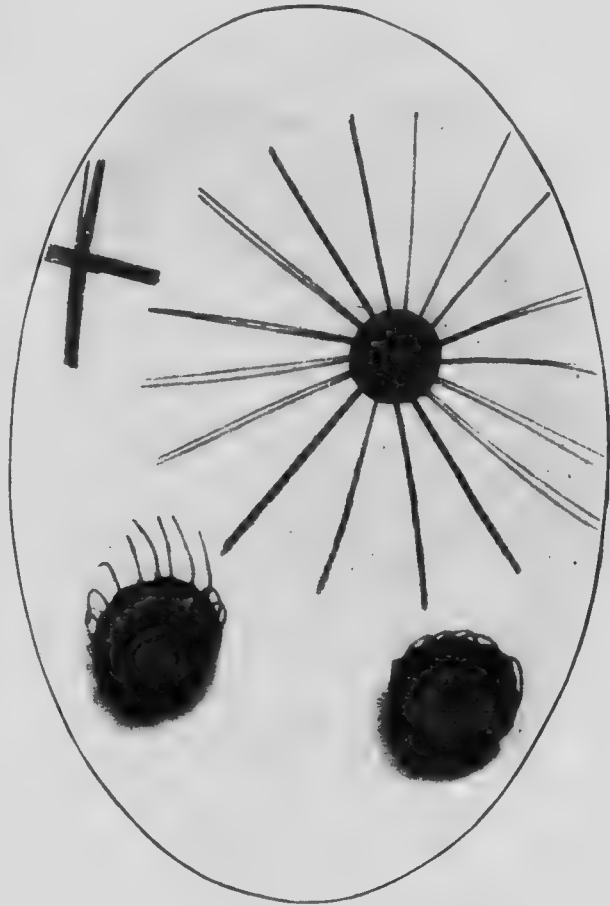


Fig. 17. Stages in Basket Weaving.

(4) *Paper.*—Rough tea paper will do at first. When something better is required, ask your dealer for the line of paper made especially for this work by the Canada Paper Company, Toronto. (5) *Blotting paper* to take up excess moisture, and a *cloth* for cleaning brushes and pans will complete your outfit.

(B) DIRECTIONS. I. *Technical lessons.* These are designed to teach (a) how to use the brush, (b) to apply the wash, (c) to remove color, and (d) the different shades and values of each color together with its complementary and contrasting colors. It is not intended that this technical work shall be taught to Primary pupils at first, but the teacher should be fairly conversant with it, and teach it as there is need for it. For example, a child requires a green color. There is no green in his box. Now is the time for him to experiment to determine what colors he shall mix to obtain green.

(a) For all line work in ink or watercolor the brush should be held as nearly vertical as possible, with the fingers slightly resting upon the paper, and the whole arm moved instead of merely the fingers. Broad washes are obtained by charging the brush with considerable water and color and working with the side and not the point of the brush. For practice with the point of the brush it is well for children to reproduce borders which have been previously laid with sticks, or perhaps drawn. This will give excellent practice in handling. If children can draw with the brush without first sketching the leading lines with pencil, it will not be well to repress such effort. They should think carefully before making a line, and perhaps practice the movement just over the paper, before making the stroke. It is especially desirable that the children should have as much freedom as possible. We should look towards development of power rather than direct results.

(b) Place the box of paints with cover towards the painter; drop into the cover a little water with brush; work the wet brush over the cake of color, and then work the brushful of color into the pool of water placed in the mixing pan. Always paint from the pool, never from the cake.

(c) To remove the color, clear the brush, and paint the colored surface to be cleared with enough water to soften the paint. Then dry the brush thoroughly and apply to the moist surface.

(d) Have your class rule a sheet with three spaces, as in Fig. 18. Paint the middle space with pure yellow. Divide what remains of the pool; to one add more water; to the other, more color. Paint in the other spaces as indicated. We now have three shades of

yellow, and have learned that shades depend upon the proportion of paint and water. Do the same with red and blue.

Next, prepare pools of the three colors; mixing yellow and red, we get orange; red and blue give violet, and green is derived from yellow and blue. We have now the three primary and the three secondary colors

<i>PALE YELLOW</i>	<i>YELLOW</i>	<i>DEEP YELLOW</i>
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Fig. 18

from which all the others can be produced. Rule a sheet of paper as shown in Fig. 19, and paint the six colors, each in three shades.

Another good plan is to draw two concentric circles, with the intervening band divided into twelve sections, as in Fig. 20. Paint the top section with yellow; the fourth space to the right, blue; and the fourth to the left, red. Midway between each pair paint the color obtained by their mixture. The six vacant spaces may now be filled with the intermediate colors which are derived from each adjacent pair of primary

<i>Y</i>	<i>E L L O</i>	<i>W</i>
<i>G</i>	<i>R E E</i>	<i>N</i>
<i>B</i>	<i>L U</i>	<i>P</i>
<i>V</i>	<i>I O L E</i>	<i>T</i>
<i>R</i>	<i>E</i>	<i>D</i>
<i>O</i>	<i>R A N G</i>	<i>E</i>

Fig. 19.

colors. Thus, yellow and blue mixed in different proportions produce yellow-green (YG), green (G), and blue-green (BG); blue

and red produce blue-violet (BV), violet (V), and red-violet (RV).

You will at once see on this circular chart that the lightest colors are at the top and a very little practice will enable you to approximate the value of each in ink or neutral brown or grey. You will also see that in this circular chart each color is directly opposite its complementary color. These always form the strongest contrasts, and a knowledge of them is necessary in color schemes and designs.

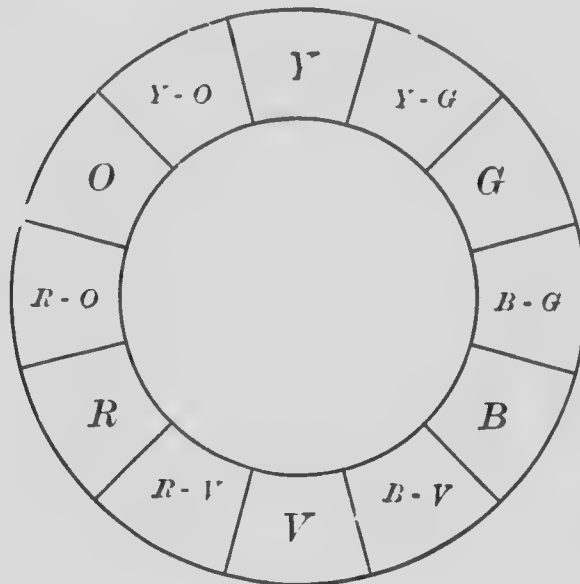


Fig. 20.

WHITE
HIGH LIGHT
LIGHT
LOW LIGHT
MEDIUM
HIGH DARK
DARK
LOW DARK
BLACK

Fig. 21.

Half Intensity. In nature, colors are seldom used in full intensity; they are usually "greyed" or softened. This is done to any color by adding a little of its complementary color: for instance, to yellow add a little violet, to green, a little red, and *vice versa*. The failure to tone colors to half intensity is responsible for the unnatural brilliancy of juvenile work and the consequent lack of training in taste.

Grey and Brown. Grey is produced by mixing the three primary colors or by combining any two complementary colors. The

light and dark shades depend on the proportion of water. Brown is produced by mixing dark orange and blue, or yellow and dark violet. When painting trees, add red to the green of the leaves and you will have a brown for the trunk.

Black and White. White is the paper itself; train your pupils to leave a clear surface for white surfaces. Black is made by mixing in a very small pool or direct from the cake, dark violet and yellow.

Scale of Values in Grey. Make a scale of values in grey to correspond to the color values in Fig. 21, as shown in Fig. 20. It is readily seen that YO and YG will have the same value in grey, and similarly descending both sides of Fig. 20 two colors will be found having the same value.

II. Landscape Lessons.—The child is eager to paint a real picture. Let him do so as soon as possible. From his own observation he can be led to see that all landscapes show a horizon line dividing the part above the eye level from the part below. Have the class mix a light blue and a grass green. Draw a line across the paper to represent the horizon; paint the upper part blue, the lower green. We have a scene on the prairie. Now introduce some bushes and trees at the horizon. Introduce other features—a pond, a stream, clouds, autumn tints, a house, a road, etc. Sketch the outlines only when necessary. Study suitable prints to ascertain what appears above and what below the horizon.

You can often find some parts of your large sketches that are more interesting than others. On this page are some drawings of a little device which will help you to do this. It is called a finder, and is simply an oblong opening cut from a piece of paper so as to leave all around it a margin an inch or two wide, Fig. 22. It looks like a little mat for a picture, or like a window-frame. Two square corners or L-shaped pieces of paper can be placed together so that the size of the opening can be changed by pushing the uprights nearer to-



Fig. 22. A Finder

gether or by pulling them farther apart. Such a device may be used in a number of ways.

When a clear outline between the colors is desired, allow each separate wash to dry before applying another. Apply the succeeding wash over a wet wash, when wishing a blending of tints.

III. *Natural Objects.* Here we have no lack of subjects: vegetables, fruits, foliage, flowers; birds and animals form an inexhaustible list. In the fall, choose first those objects whose forms and colors are simplest. The glowing tints of the autumn leaves give excellent training in color mixing. During the winter the vegetables and fruits are still to be had, as well as the imported fruits, which are easy enough for the little folks.

When the sombre hues of winter have given place to the brighter tints of spring, the children have an increased desire to paint the birds and flowers. They have had much technical and pattern work during the cold months, but the joyousness of April demands expression in color,—the song of the hand.

IV. *Patterns, Borders and Designs.*—These are to be constructed with either ink or colors. Commence by dividing a surface in various ways and coloring according to some harmonious and pleasing scheme. By repetition and alternation of simple forms (geometrical or natural), patterns and borders are formed leading up to oil-cloth, carpet and wall-paper designs in the higher classes.

In addition to the books mentioned at the beginning of this section, the following are recommended: "Text Books of Art-Education," published by The Prang Educational Company, Boston, in eight numbers, one for each year (the First and Second Year books cost 25 cents each); "Color Study" by A. K. Cross, published by Ginn & Company, Boston, at 60 cents; "A Course in Water Color," published by The Prang Educational Company, at 75 cents, and "Water Colors in the Schoolroom" by Milton Bradley, published by Milton Bradley Company, Springfield, Mass., at 30 cents.

E. Music

(A) What shall we teach in music in the Primary grades and (B) how?

(A) In arranging a course for these grades we should be guided by the child; his needs must be the centre of our system.

What does the child need when he comes to school? Johnny may have passed his six years of life in an atmosphere of the very best music; Tommy may have parents who know nothing whatever of music and who have never even sung him to sleep. Johnny is now in a position to grasp the relation of notation to song, but what of poor Tommy? He must have the foundation laid before he can go any farther. Tune and time are sense forms. They come to a child through the ear. First he must listen; then sing. If placed in a school-room where children sing every day, his musical sense may be awakened and developed. This goes to show that rote singing should come first in a course of musical training. Then, too, a child is not interested unless he understands. For this reason simple, pretty child-songs are, for Primary work, superior to the graded music charts.

"Music is primarily soul culture," and unless there is something in the soul to build on, what use will all this written music be?

The Greeks made music the basis of their educational system before they knew anything about a system of education. Then, let the children sing, and sing, and sing! But be sure that they understand the words so that they may sing "with the spirit and with the understanding also." Happy the teacher who is a trained singer or who has such music in her soul that she can be an ideal for her pupils and reflect in them the sweetness of her own song. As a Primary teacher, there is perhaps nothing I could covet for myself more than the ability to sing well. How pleasant if, when pupils are restless and irritable, the teacher were able to sing to them to soothe their tired little nerves! What an acceptable substitute it would be for the constant "nagging" to keep order.

When children can sing simple songs nicely, the scale and intervals may be taught, and songs learned by figure notation. This may be followed later by staff notation. What I would like to

emphasize is that training in singing sweetly and expressively is of far more importance in the early school years than is the technique of music.

(B) How shall we teach music? To the teacher who sings, there will arise no difficulty in teaching rote singing. And the one less fortunate need not quite despair. Perhaps she can play a little, even a little. Then she may take five or six pupils to her home and play for them until they get the air. Or she may take them aside at recess and sing for them. Many a teacher can do this who would not dare to raise her voice before the whole class. These five or six pupils will gladly teach the class the tune, and a talk about the meaning of the words will bring the proper expression.

The first step towards the study of intervals is to learn to sing the scale by rote. The scale may then be analyzed to get the tones that go to make it up. In regard to the order in which the intervals should be taught, I think that nearly all the teachers of my acquaintance follow the order given in the series of exercises brought out in connection with the Normal Music Course. In the Tonic-Sol-Fa system, the intervals 1, 3, 5, 8 are taught first. In my own experience I have always found the intervals more easily learned in the latter way, as it is easier to analyze the chord than the scale.

In the study of intervals I have found it a good exercise for the teacher to give the keynote and then sing one, two or three notes anywhere in the scale, and have the pupils name these notes.

When the pupils are singing intervals, the teacher should on no account sing with them. If she does they will become dependent and will not gain power to help themselves. The study of intervals bears much the same relation to the song as word study does to reading. And just as in reading when phonic analysis is begun the word method is not dropped, so when musical notation is begun, rote singing is not to be neglected. The two go hand-in-hand and help each other.

The latest and best series of Music Readers is the "King Edward Music Readers" in three books, prepared by Mr. L. H. J. Minchin, formerly Supervisor of Music in the Public Schools of Winnipeg, and published by Morang & Co., Limited, Toronto, at 40, 45 and 50 cents. This series was prepared specially for Canadian schools and is

thoroughly national in character. The "Teachers' Manual to the King Edward Music Readers" by Mr. Minchin, gives valuable help and many useful hints to the teacher of music in the Primary grades. The price is 50 cents.

Here are given *fifty* Primary songs, some of which are simple enough to admit of being taught to the little ones by note; others may serve as rote songs. As a great many of the Primary songs that we all love so much are copyrighted, and as permission cannot be obtained to publish them here, perhaps it may be helpful to append a list of books from which teachers may make their own selections. These will be found at the end of the section.

The songs that follow are classified as follows: 12 Lullabies and Evening Songs; 6 Spring Songs; 6 Summer Songs; 6 Autumn Songs; 6 Winter Songs; 14 Miscellaneous Songs.

A. LULLABIES AND EVENING SONGS

1. *LULLABY

Key G.

$$\begin{array}{ccccccc}
 \sharp 5(1.-.6) & (5.5.5.) & (1.-.6) & (5.-.-.) & & & \\
 (3.-.1.) & (3.-.2.) & (1.-.-.) & (-.-.-) & \sharp 5(6.-.6.) & & \\
 \hline
 (6.1.6.) & (6.-.5.) & (5.-.\sharp 5) & (1.-.6.) & (5.5.5.) & & \\
 (1.-.6.) & (5.-.-.) & (3.-.1.) & (3.-.2.) & (1.-.-.) & & \\
 (1.6.-.) & (5.-.3.) & (3.-.2.) & (1.-.-.) & (-.-.-) & &
 \end{array}$$

The sun has gone from the shining skies,
 Bye, baby, bye;
 The flowers have shut up their sleepy eyes,
 Bye, baby, bye;
 The stars are lighting their lamps to see,
 If leaves and squirrels and birds all three,
 Are sound asleep as they ought to be.
 Bye, baby, bye; bye, bye, bye; baby, bye.

The squirrel's dress is a coat of grey,
 Bye, baby, bye;
 He wears it always, by night and day,
 Bye, baby, bye.
 The robin sleeps in his feathery down,
 With warm red breast and with wings of brown;
 But baby sleeps in a nice white gown.
 Bye, baby, bye; etc.

The squirrel's nest is an old dry tree,
 Bye, baby, bye;
 A furry ball in his sleep is he,
 Bye, baby, bye.
 The robin's nest is high overhead,
 Where leafy boughs of the maple spread,
 But baby's nest is a cradle bed.
 Bye, baby, bye; etc.

LULLABY

Key C.

	(3.3.5.-.)	(3.3.5.-.)
	(2.2.4.4.)	(3.-.-.-.)
Chorus.	{	(3.3.5.5.) (3.3.5.-.)
		(2.-.4.-.) (3.-.-.-.)
		(3.3.5.5.) (3.3.5.-.)
		(2.-.5.-.) (1.-.-.-.)

Lullaby, lullaby,
 Do not wake and weep,
 Softly in the cradle lie,
 Sleep, oh, sleep,
 Softly in the cradle lie,
 Sleep, oh, sleep.

Lullaby, lullaby,
Loving watch we keep.
(*Chorus.*)

3. BYE-LO-LAND

Key G.

(3.3.3.3.2.3.) (4.-.2.2.-.-.) (7.7.7.7.1.2.) (3.-.1.1.-.-.)

(3.3.3.3.2.3.) (4.-.2.2.-.-.) (7.7.7.7.1.2.) (3.-.2.1.-.-.)

Chorus.

(3.-.5.2.-.5.) (3.-.2.1.-.-.) (2.3.4.3.-.2.) (1.-.2.3.-.-.)

(3.-.5.2.-.5.) (3.-.2.1.-.-.) (2.3.4.3.-.2.) (1.-.2.1.-.-.)

Baby is going to Bye-lo-land,
Going to see the sights so grand,
Out of the sky the wee stars peep,
Watching to see her fast asleep.

Chorus. Swing so, Bye-lo,
Over the hills to Bye-lo-land. (Repeat.)

Oh, the bright dreams in Bye-lo-land,
All by the loving angels planned,
Soft little lashes downward close,
Just like the petals of a rose.

Sweet is the way to Bye-lo-land,
Guided by Mother's gentle hand,
Little lambs now are in the fold,
Little birds nestle from the cold.

(*Chorus, after last stanza.*)

Swing so, Bye-lo,
Baby is safe in Bye-lo-land. (Repeat.)

4.

SLEEP, MY BABY

Key D.

(5.-.-.-.-.-) (3.-.-.-.-.-) (1.-.2.1.-.2.) (1.-.-.-.-.-)
 (5.-.-.-.-.-) (3.-.-.-.-.-))2.-.3.2.-.3.) (2.-.-.-.-.-)
 (4.-.4.4.-.3.) (2.-.2.2.-.-) (5.-.5.5.-.4.) (3.-.3.3.-.-)
 (6.-.6.6.-.5.) (4.-.4.4.-.3) (2.-1#2.-.3.) (2.-.-.5.-.-)
 (5.-.-.-.-.-) (3.-.-.-.-.-) (1.-.2.1.-.2.) (1.-.-.-.-.-)
 (1.-.1.4.-.6.) (5.-.3.5.-.-) 1.-.1.3.-.2.) (1.-.-.-.-.-)

Sleep! sleep! though the winds may blow;
 Sleep! sleep! care thou canst not know;
 Cold and hunger cannot fright,
 Though the earth is wrapped in white,
 Thou shalt have sweet dreams to-night,
 Sleep, my baby, sleep!
 Sleep! sleep! sleep, my baby, sleep,
 Thou shalt have sweet dreams to-night,
 Sleep, my baby, sleep!

Sleep! sleep! till the flush of day,
 Sleep! sleep! sleep the night away.
 Slumber in thy lowly nest,
 While I watch my birdie's rest;
 Mother's care is first and best,
 Sleep, my baby, sleep!
 Sleep! sleep! sleep, my baby, sleep,
 Mother's care is first and best,
 Sleep, my baby, sleep!

5.
Key C.

THE TIP-TOE SONG

(5.-.5.8.-.8.) (7.-.7.3.-.-.)
 (4.5.6.5.-.4.) (4.-.-.3.-.-.)
 (5.-.5.8.-.8.) (7.-.7.3.-.-.)
 (4.5.6.5.-.4.) (4.-.-.3.-.-.)
 (8.-.-.7.-.-.) (8.-.8.7.-.-.)
 (3.2.8.7.-.5.) (5.-.-.4.-.-.)
 (5.-.5.8.-.-.) (7.-.7.3.-.-.)
 (4.5.6.5.-.4.) (4.-.-.3.-.-.)

Like the gently falling snow
 Softly we come creeping;
 Lightly stepping as we go,
 For our baby's sleeping.

(Chorus.) Tip-toe, to and fro,
 Softly we come creeping;
 Lightly stepping as we go,
 For our baby's sleeping.

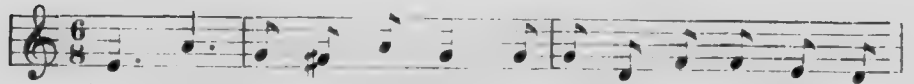
Like the low wind on the grass,
 In the twilight stealing,
 Not a footfall as we pass,
 Children's steps revealing.

This is baby's slumber song,
 Telling we are near her,
 If her sleep be short or long,
 Waking we shall hear her.

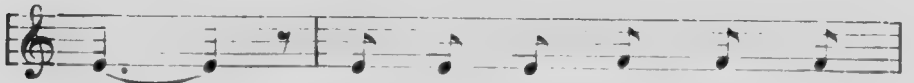
—Mrs. L. Ormiston Chant.

6.

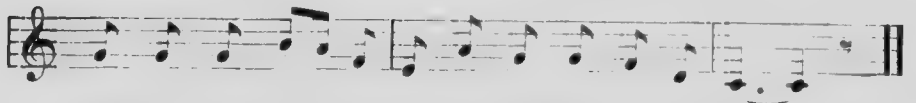
* INDIAN SLEEPY SONG



1. 'swing, swing, lit - tle pap-poose, The winds thro' the woods are a -
 2. Hush, hush, lit - tle pap-poose, Just close your big eyes bright and
 3. Sleep, sleep, lit - tle pap-poose, The moon, like a chief, brave and



stir,..... Fath - er's gone hunt - ing, he'll
 black,.... Gay winds are blow - ing, to -
 bold,..... Bright blank - ets trail - ing, a -



bring Ba - by Bunt - ing Such a soft blank - et of fur.
 mor - row you're go - ing To town up - on mother's strong back.
 bove is now sail - ing In his ca - noe all of gold.

7.

THE DUSTMAN

Key E.

(1.1.1.2.) (3.-.3.-.) (2.1.2.3.) (1.-.-.-.)
 (3.3.3.4.) (5.-.5.-.) (4.3.4.5.) (3.-.-.-.)
 (4.4.4.4.) (6.-.4.-.) (3.3.4.3.) (2.-.-.-.)
 (1.1.1.2.) (3.-.3.-.) (2.1.2.3.) (1.-.-.-.)

There's a little dustman
 Cometh every night,
 Into wee ones' bedrooms
 With the waning light;
 Watches wee ones sleeping,
 Sings a little song,
 Makes the pretty dreams come
 Through the night so long.

Then a little sunbeam
 Sparkling fresh and bright,
 Comes in wee ones' bedrooms
 With the morning light;
 Sends away the dustman,
 Opens wee ones' eyes,
 Shows them then the bright sun
 Shining in the skies.

8.

SLEEPYLAND

Key G.

: (1.1.1.2.) (3.-.2.-.) (1.3.2.2.) (1.-.-.-.) :
 (2.2.2.2.) (6.-.6.-.) (2.1.7.6.) (5.-.-.-.)
 (1.1.1.2.) (3.-.2.-.) (1.3.2.2.) (1.-.-.-.)

Bright the morn is shining,
 Sleepyland is near;
 Eyes then close, and bravely
 Straight we'll travel there.

Wrapped in nightgown armor,
 Nothing is to fear;
 Easy is the journey,
 For we ride on air.

Sleepyland is pleasant,
 Poppies fill its lawns;
 When 'tis time for supper,
 Fairies blow their horns.

Bees are ever buzzing,
 Sorrow never dawns;
 And you reach this Sleepyland
 Through the gate of yawns.

9.

BABY

Key A.

5 (1.1.1.3.) (21.23 1.5.) (1.1.2.5) (3.-.-.3)
 (5.5.3.1.) (21.71 2 5) (3.1.2.7.) (1.-.-.)

Behold! A little baby boy,
 A happy babe is he:
 His face how bright, his heart how light,
 His throne his mother's knee.

Now in her face with laughing eye,
 I see him gaily peep;
 And now at rest upon her breast,
 He gently sinks to sleep.

His tiny hands are white and plump,
 And, waking or asleep,
 Beneath his clothes his little toes,
 How cunningly they peep.

Our baby is most beautiful,
 Gay, tender, sweet and mild,
 Our baby boy, with heart of joy,
 A loved and loving child.

10.

FALLING ASLEEP

Key F.

(3.3.3.3.2.1.) (2.2 2.2.-.-.)
 (2.2.2.2.1.2) (3.3.3.3.-.-.)
 (3.3.3.5.5.5.) (2.2.2.3.-.-.)
 (1.1.1.2.2.2.) (7.7.7.1.-.-.)
 (5.-.-.3.-.-.) (3.-.-.1.-.-.)
 (2.-.-.2.-.5.) (3.-.-.-.-.-.)

Evening is falling asleep in the west,
 Lulling the golden-brown meadows to rest;

Twinkle like diamonds the stars in the skies,
 Greeting the two little slumbering eyes.
(Chorus.) Sweetly sleep, sweetly sleep.

Now all the flowers have gone to repose,
 Closed are the sweet cups of lily and rose,
 Blossoms rocked lightly on evening's mild breeze,
 Drowsily, dreamily, swinging the trees.

Sleep till the flowers shall open once more,
 Sleep till the lark in the morning shall soar,
 Sleep till the morning sun lighting the skies
 Bids thee from sweet repose joyfully rise.

11. EVENING PRAYER

(Melody from Mozart's "Twelfth Mass.")

Key D.

(3.3.3.3.) (5.-4.3.-.) (4.3.4.64.) (3.-.2.-.)
 (3.3.3.3.) (5.-4.3.-.) (4.3.4.64.) (3.2.1.-.)

Gracious Father, hear our prayer,
 While the shades are stealing;
 Humbly now we seek Thy care,
 At Thy footstool kneeling.

Through the silent hours of night
 Guard us when we're sleeping,
 May we rest till morning light,
 Safe beneath Thy keeping.

12.

*GOOD NIGHT SONG

ALICE E. ALLEN

MARY S. CONRADE



On the moss and fern.
Sleepy shadows lie,
Stars, their candles burn
In the far-off sky.
All the woodland roses
Close their petals bright,
While the fair, field posies,
Call, "Good Night! Good Night!"

Flower-bells faintly ring,
Night-winds softly sigh,
Robin Redbreasts sing
Each a lullaby.
Bees rock in the clover,
One red firefly gleams,
Sunshine, now, is over,
So—"Sweet Dreams—Sweet Dreams."

1.

B. SPRING SONGS

*EASTER

M. P.

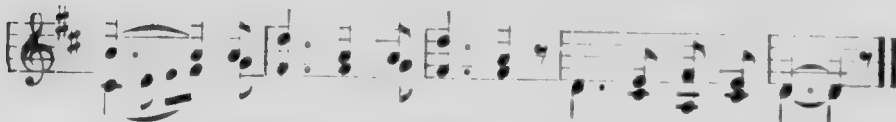
CHAR. E. BOYD



1. Swing, lit - tle ll - ly, And ring, as you swing, Joy - bells for East - er—
 2. Wing, lit - tle rob - in, And sing, as you wing, Joy songs for East - er—



Swing, lit - tle ll - ly, And ring, as you swing, Oh, ring, ll - ly,
 Wing, lit - tle rob - in, And sing, as you wing, Oh, sing, rob - in,



ring!... 'Tis East - er, 'tis East - er— Ring, ll - ly-bells, ring!
 sing!... 'Tis East - er, 'tis East - er— Sing, rob-in, oh, sing!

2.

*ARBOR DAY SONG

(Tune of "Onward, Christian Soldiers.")

In the happy forest,
 Glad as glad could be,
 Through the rain and sunshine,
 Grew a little tree.
 Tall and straight and slender,
 Buds on every spray,
 Growing, growing, growing,
 Waiting for the May.

Chorus.

Growing, growing, growing,
 Buds on every spray,
 Growing, growing, growing,
 Waiting for the May.

From the happy forest,
 Glad as glad could be,
 Merry little children
 Took the little tree.
 Planted it together—
 Leaves on every spray—
 Singing, singing, singing,
 "Welcome, Arbor Day!"

Chorus.

Singing, singing, singing—
 Leaves on every spray—
 Singing, singing, singing,
 "Welcome, Arbor Day!"

3.

*LITTLE BROWN BOUGHS

(Same music as "Indian Sleepy Song.")

Wake, wake, little brown boughs,
 The skies are all sunny and blue,
 Warm winds are humming, Arbor Day's coming,
 Calling so softly to you.

List, list, little brown boughs,
 The flit and the flutter of wings—
 Robin is singing, a secret he's bringing
 Sweet with such wonderful things.

Swing, swing, little brown boughs,
 The wind blows around and about,
 A ripple—a rustle—a gay little bustle—
 Lo, the glad secret is out.

Dance, dance, green little boughs,
 Lightly in gay little bands,
 Through the sweet weather of April together—
 Clapping your glad little hands.

4.

*SPRING SONG

Key C.

5(3.72.8.46.) (5.1.3.56.) (5.2.4.56.) (5.1.3.5.)
 (3.72.8.46.) (5.1.3.5.) (5.55.6.7.) (8.)

Chorus.

(66.67.87.86.) (53.58.3.) (32.25.32.25.) (28.86.5.-.)
 (66.67.87.86.) (53.58.3.) (32.25.32.25.) (8.)

"Come out, little leaves," says the sunshine bright,
 "Let the trees be seen in their coats of green."
 "Come out, little leaves," says the sunshine bright,
 "And end your long winter night."

(*Chorus.*)—(Boys whistle and girls sing)—La, la, la, etc.

"Come out, little flowers," says the soft spring rain,
 "Lift your faces fair to the fragrant air;
 "Come out, little leaves," says the soft spring rain,
 "Come out over hill and plain."

"Come back, little birds," is the children's call,
 "The snow is gone, and the spring comes on;
 "Come back, little birds," is the children's call,
 "We welcome you, one and all."

5.

GAY LITTLE DANDELION

Key E \flat .

(5.-.3.4.) (5.-6.5.) (1.-.2.2.) (3.-.-.-.)
 (5.-.3.4.) (5.-6.5.-.) (2.7.7.-6.) (5.-.-.-.)
 (5.-.2.3.) (4.-3.2.-.) (5.-.6.-6.) (7.-.-.-.)
 (7.-.6.7.) (8.-3.3.-.) (4 \sharp .-.3.-4 \sharp .) (5.-.-.-.)

Chorus.

(5.-.3.4.) (5.-6.5.-.) (1.-.2.-2.) (3.-.-.-.)
 (8.-.7.6.) (5.-4.3.-.) (5.-.2.-3.) (1.-.-.-.)

Gay little dandelion, lights up the meads,
Swings on her tender foot, telling her beads;
Lists to the robin's mate, poured from above,
Wise little dandelion cares not for love.

Chorus.

Gay little dandelion,
Lights up the meads,
Swings on her tender foot,
Telling her beads.

Cold lie the daisy banks clad but in green,
Where in the Mays gone by, bright hues were seen;
Wild pinks are slumbering, violets decay,
True little dandelion greeteth the way.

Brave little dandelion, fast falls the snow,
Bending the daffodil's haughty head low;
Under the fleecy tent, careless of cold,
Blithe little dandelion's counting her gold.

6.

THE VIOLET

Key F.

5(5.34.5.6.) (5.-3.1.3.) (2.6.5.4.) (3.-. .5.)
(5.34.5.6.) (5.-3.1.3.) (2.4.7.2.) (1.-.-. .)

Down in a green and shady bed,
A modest violet grew;
Its stalk was bent, it hung its head,
As if to hide from view.

And yet it was a lovely flower,
Its colors bright and fair;
It might have graced a rosy bower,
Instead of hiding there.

Then let me to the valley go,
This pretty flower to see;
That I may also learn to grow
In sweet humility.

From the "Normal Music Course: Second Reader," by permission of Silver, Burdett & Co., New York.

C. SUMMER SONGS

* SONG OF THE FROGS

CHAS. E. BOYD.

1. Ear - ly frogs in slush - y bogs, Hid - den safe and
2. La - ter frogs in slush - y bogs, Hid - den safe and

snug, Now come creep - ing, soft - ly peep - ing, "Peep! Per -
snug, Now come leap - ing, shril - ly peep - ing, "Peep! Per -

weep! (short pause) Ker chug!" Slow - ly creep - ing, soft - ly peep - ing,
weep! Ker chug!" Swiftly leap - ing, shril - ly peep - ing,

"Peep! Per-weep! Peep-peep! Ker chug! Ker chug!"
"Peep! Per-weep! Peep-peep! Ker chug! Ker chug!"

2.

*GYPSY DAISIES

(Air—"Comin' Through the Rye.")

Have you seen the gypsy-daisies
 Camping on the hills?
 All in little grass-green dresses,
 And such pretty frills?
 Each one drops her little curt'sy,
 Says, bright-eyed and bold,
 "As you're comin' through the daisies,
 Have your fortune told?"

So, each laughing little lassie
 Picks a little flower,
 Pulls its pretty petals slowly,
 Drops them in a shower.
 Pulls the petals slowly—slowly—
 From its heart of gold,
 And, a-comin' through the daisies,
 Has her fortune told.

3.

*FOR A DARK DAY

Key G.

5(3.3.2.2.) (1.1.7.7.)(6.1.7.6.)(5.-. .3.)
(4.5.6.7.) (1.2.3.1.)(2.6.7.1.)(2.-. .5.) (33.33.22.22.)
(11.11.7.7.)(6.1.7.6.)(5.-. .3.)(44.55.66.77.)
 (11.22.3.1.)(2.6.7.5.)(1.-. .)

The day is dark, the clouds hang low,
 The sun has hid his face,
 So let us choose some little spot and
 Shine there in his place.

Chorus.

Then sing a little, sing a little, sing a little song,
 To cheer this dreary day.

(Repeat.)

Oh, who would waste the busy hours,
Or quarrel in their play
When loving words and sunny smiles can
Clear the dullest day!

4.

*SEASHELL SONG

(For three little girls with large shells)

(As each child sings, she holds shell up to her ear. Whole school may sing last line of each stanza softly as an echo, if desired, curring hands prettily under ears, as if listening.)

A. E. A.

A lit - tle shell down by the sea, As

soft - ly as soft - ly could be— It sang of green waves And of

pink cor - al caves In a won - der - land un - der the

Rit.
sea— the sea— A won - der - land un - der the sea.

Second.

A little shell down by the sea,
Told over and over to me
Of merry mermaids,
All with long, yellow braids
In a wonderland under the sea—the sea—
All. A wonderland under the sea.

Third.

A little shell down by the sea
 It told of a tiny gold key—
 It would surely unlock
 That small door in a rock
 Of that wonderland under the sea—the sea—
All. That wonderland under the sea.

Three Girls.

We little girls—one, two and three—
 We've searched and we've searched by the sea,
 Oh, where can it be—
 That tiny gold key—
 To that wonderland under the sea—the sea—
All. To that wonderland under the sea?

5.

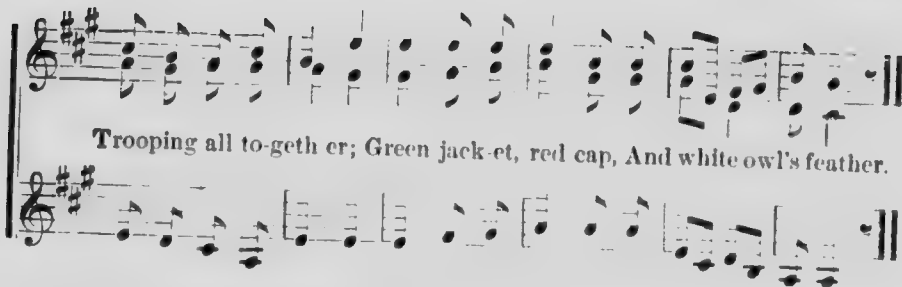
UP THE AIRY MOUNTAIN

By kind permission of Mrs. Allingham

WILLIAM ALLINGHAM.

Up the air-y mountain, Down the rush-y glen, We dare n't go a -

hunt - ing For fear of lit - tle men; Wee folk, good folk,



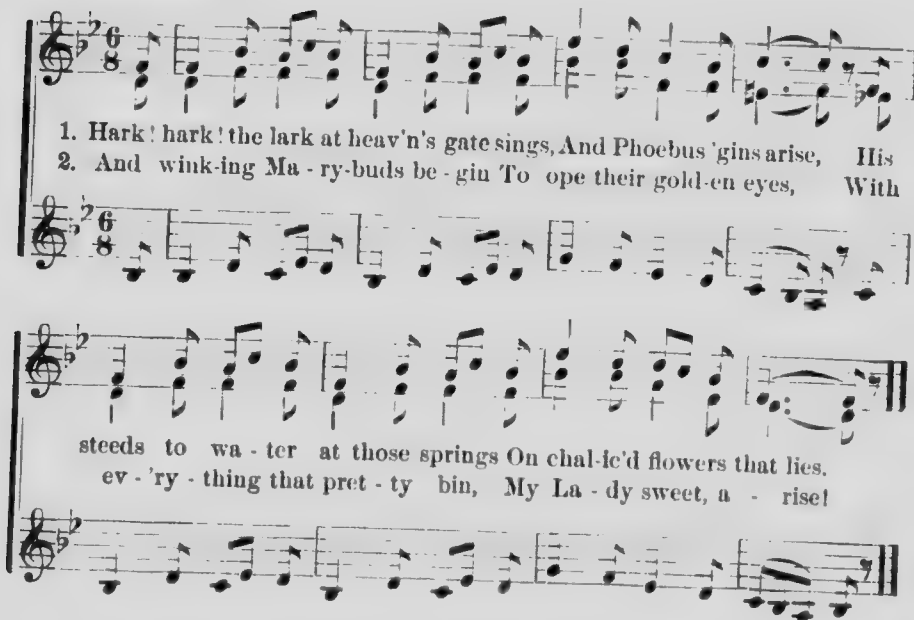
Trooping all to-gether; Green jack-et, red cap, And white owl's feather.

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6.

HARK! HARK! THE LARK

SHAKESPEARE.



1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins arise, His
 2. And wink-ing Ma-ry-buds be-gin To ope their gold-en eyes, With

steeds to wa-ter at those springs On chal-ic'd flowers that lies,
 ev-'ry-thing that pret-ty bin, My La-dy sweet, a-ri-se!

From the "Normal Music Course: Second Reader," by permission of Silver, Burdett & Co., New York.

D. AUTUMN SONGS

1. *SWEET SUMMER GOODBYE!

Key C.

5(8.-.8.5.-.5.) (7.-.6.5.-.-.) (5.-.3.1.-.6.)
 (5.-.-.-.5.) (8.-.8.5.-.5.) (7.-.6.5.-.-.)
 (5.-.3.1.-.2.) (1.-.-.-.-.3.) (4.-.4.4.-.4.)
 (3.-.3.3.-.3.) (2.-.2.2.-.2.) (1.-.2.3.-.3.)
 (4.-.4.4.-.4.) (3.-.3.3.-.3.) (2.-.5.6.-.7.) (5.-.-.-.-.) ^{D. C.}

The trees are dressed in colors rare,

Sweet summer, goodbye!

Their glory cheers us everywhere,

Sweet summer, goodbye!

The leaves are falling from the trees,

Upon the gentle autumn breeze,

The gentian, blue as summer seas,

Delights us everywhere.

(Repeat first four lines.)

The baby seeds in garments white,

Sweet summer, goodbye!

Are floating in the air so light,

Sweet summer, goodbye!

They left their cradles decked in green,

And gently rocked by hands unseen,

Within the palace of a queen,

They took their tender flight.

2. *MISS THISTLEDOWN

Key G.

13.(5.56.54.) (3.1.11.) (2.5.55.) (3.1.13.) (5.56.54.)
 (3.1.11.) (2.5.5.) (1.-.11.) (2.5.5.) (3.1.11.) (2.5.5.)
 (3.1.13.) (5.56.54.) (3.1.11.) (2.6.7.) (1.-.)

Thistledown is very sprightly,

Swinging lightly, oh, so lightly,

Thistledown is very sightly

In her snowy white gown,
Nodding this way, and that way,
Nodding this way, and that way,
Thistledown is very sprightly
And has just come to town.

From the stem she would be flying,
With the breezes softly sighing,
Floating still, when day is dying
Very faint in the west.
Floating this way, and that way,
Floating this way, and that way,
Thistledown is gaily flying
She is never at rest.

But alas! she'd just departed,
When the raindrops downward started,
It was really too hard-hearted
The way they came down.
Tapping this way, and that way,
Tapping this way, and that way,
Thistledown was broken-hearted,
For it ruined her gown.

3.

*AUTUMN LEAVES

Key F.

5.5. (3.-.:5.2.) (4.-.:3.2.) (3.-.:3.5.) (8.-.:6.-.) (5.-.:5.3.)
 (1.-.:3.-.) (2.-.:5.) (3.-.:3.2.) (4.-.:3.2.) (3.-.:5.-.)
 (8.-.:6.-.) (5.-1.:3.-.) (3.-.:2.-.) (1.-.:1.) (6.-.:6.-.)
 (5.-.:3.1.) (6.-.:6.-.) (5.-.:3.-.) (2.2:3.-.)
 (4#.-.:6.-.) (5.-.:5.) (3.-.:3.2.) (4.-.:3.2.)
 (3.-.:5.-.) (8.-.:6.-.) (5.3:1.-.) (3.-.2.-.) (1.-.:.)

I know where you found your red, little leaves,
So merrily dancing by,
You caught all the glow from the rosy clouds
That hung in the sunset sky.

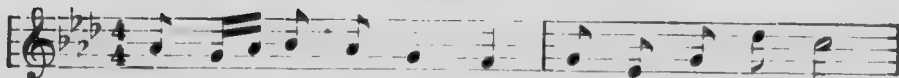
Chorus.

Then dance and play
Through the long, bright day,
For winter is coming fast;
When playtime is o'er
You can dance no more,
And autumn will soon be past.

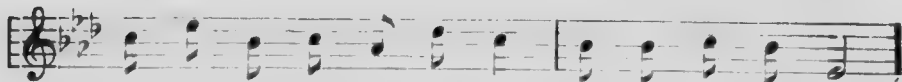
I know where you found your gold, little leaves,
That shines in your dresses gay,
It glowed in the sun as it sank to rest
Each beautiful summer day.

4.

* THANKSGIVING

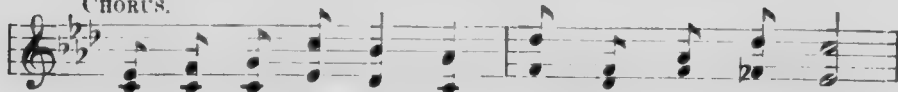


1. First, a bit of spring-time, Green leaves o - ver - head,
2. Then, a bit of sum - mer, With its sun and showers,
3. Next, a bit of au - tumn, Crim - son skies a - bove—
4. Last, a bit of win - ter, Time of gay good cheer,

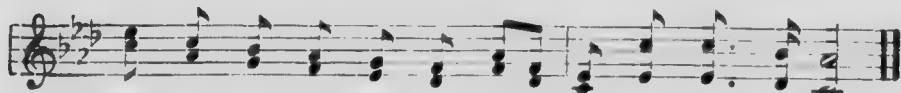


Birds that sing and buds that spring, All in white and red.
Days a - glow that bud and blow Sweet as fra - grant flowers.
Red-dened leaves and ripened sheaves— Lit - tle songs of love.
Sea - sons small— it takes them all, To make one glad year.

CHORUS.



To the kind All - Fa - ther, On Thanks-giv - ing Day,



For the hap - py, hap - py year, Thank you, now, we say.

5.

*PANSIES

(Tune: "Jesus bids us shine.")

Little purple pansies touched with gold,
Growing in one corner of a garden old,—
"We are very tiny, but we must try
Just one spot to gladden,—you and I."

When September sunbeams long and late
Drive the little shadows from the garden gate,—
"We are very happy, so we must try
Just one spot to gladden,—you and I."

When the skies are dreary, dark and cold,
And the rain falls softly on the garden old,
"Other flowers grow weary, so we must try
Just one spot to gladden,—you and I."

"In whatever co may grow,
Whether cold or warm the winds may blow,
Dark the day, or sunny, we still must try
Just one spot to gladden,—you and I."

6.

*NOVEMBER

Key C.

(5.8.87.67.) (8.5.-.-.) (6.-7.87.86.) (2.-.-.)
(3.-2.8.7.) (6.78.5.) (6.-6.2.8.) (8.7. . .)
(8.4.2.-8.) (8.-.-.)

Nights are cold and quiet,
Days are warm and clear;
Sunshine melts away the frost,
For November's here.

(Repeat last line.)

Woods are hushed and silent,
 Leaves are brown and sere;
 Flowers all have gone to sleep,
 For November's here.

Fruits and nuts are gathered,
 Winter's drawing near;
 Corn and grain are harvested,
 For November's here.

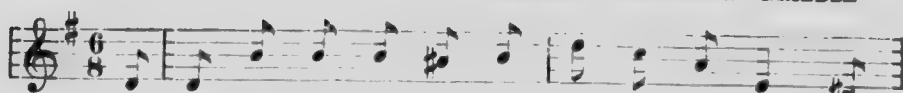
Hearth fires all are lighted,
 Homes are full of cheer;
 Hearts sing glad Thanksgiving,
 For November's here.

E. WINTER SONGS

1.

*JACK FROST'S PICTURE

FRANCIS WOODWARD GRIBBLE



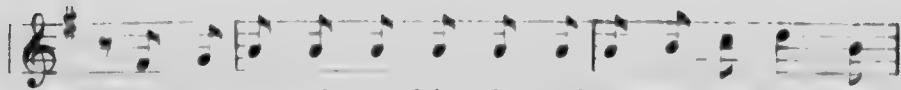
Oh, ma - ma, come here just as quick as you can, Oh,
 D. C.—And there is a cas - tle with stee - ple so high, Oh,



come to the win - dow and see What our old friend, Jack Frost, in the
 hur - ry, I fear it won't stay, For the sun is just peep - ing up



still - ness of night, Has been mak - ing for you and for me.
 o - ver the hill And our pic - ture is fad - ing a - way.



There's the pret - ti - est lake - let with trees on the shore, And



here is a dear lit - tle pond, With lilies and fern leaves all



fring - ing it round, And tow - er - ing moun - tains be - yond.

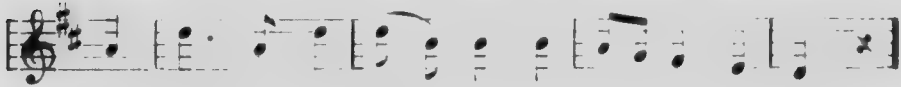
2.

* ESKIMO SONG



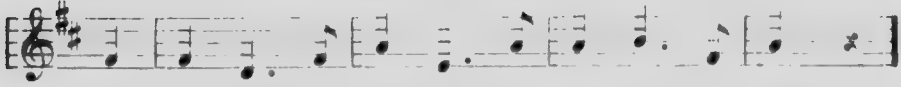
1. Down in old A - las - ka, so far a - way,

2. We're In - di - an chil - dren, in blank - ets and skins,



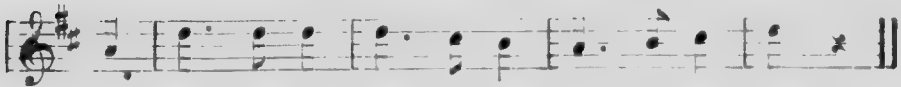
We queer lit - tle folks are all com - ing to - day,

With beads and with feath - ers, and gay moc - ca - sins,



On snow-shoes, on sledg - es, in ce - dar ca - noes,

We're clad all in furs from our heads to our toes,



To greet you, to greet you, each lit - tle pap - poose.

For we are the queer lit - tle dark Es - ki - mos.

3.

*BEAUTIFUL SNOW

Key C.

(3.2.1.) (5. - - -) (4.7.6.) (5. - - -) (8.8.8.) (7.7.7.) (6.7.6.) (5. - - -)
 (3.2.1.) (5. - - -) (4.5.6.) (5. - - -) (8.7.6.) (5. - 4.) (3.3.2.) (1. - - -)
 (3.2.1.) (5. - - -) (4.7.6.) (5. - - -) (8.8.8.) (7.7.7.) (6.7.6.) (5. - - -)
 (8.8.8.) (8. - - -) (8.5.3.) (8. - - -) (8.5.3.) (5.2.5.) (8. - - -)

Down from the sky come beautiful things,
 Each floating downward on feathery wings;
 Lovely and pure, dazzling and bright,
 Dressing the earth in garments of white.

Chorus.

Beautiful snow! Beautiful snow!
 Coming from cloudland to children below;
 God bids you come, sparkling and fair
 You silently fall through the air.

Beautiful flakes! Downward you fly,
 Touching us lightly as swift you go by,
 Falling to rest on garments and curls,
 Making us look like snow boys and girls.

Soon in our sleigh we'll go for a ride
 Up to the hill now prepared for a slide;
 Happy are we! Joyful we go,
 Since God has sent the beautiful snow.

4. THE SLEIGH RIDE

Key A.

1(3.3.3.43.) (3.2.6.2.) (1.7.6.5.) (5.67.12.34.)
 (3.3.3.43.) (3.2.6.2.) (1.76.5.67.) (1.-.-.1.)
 (22.2.2.2.) (33.3.3.3.) (44.4.3.3.) (2.5.5.5.)
 (3.3.3.43.) (3.2.6.2.) (12.3.2.5.) (1.-.-.)

Oh, swift we go o'er the fleecy snow,
 When moonbeams sparkle round,
 When hoofs keep time to the music's chime,
 As merrily on we bound.

Chorus.

As merrily on, as merrily on,
 As merrily on we bound, we bound,
 La, la, la, la, la la, la, la, la,
 La, la la, la, la, la, la.

On winter's night when our hearts are light,
 And breath is on the wind,
 We loose the rein and sweep the plain,
 And leave our cares behind.

With laugh and song we glide along,
 Across the fleeting snow,
 With friends beside, how swift we'll ride
 The beautiful tracks below.

5. *FIRST CHRISTMAS SONG

(Sung to the tune of "Auld Lang Syne.")

The twinkling stars shone clear and bright,
 Above a little town,
 And calmly through the quiet night
 The silver moon looked down.

The little lambs upon the hill
 Were sleeping safely there,
 While shepherds "seated on the ground,"
 Watched over them with care.

Then suddenly the angels came
 On flashing wings of white;
 Their happy chorus echoed wide
 Across the silent night.
 Oh! sweet and clear the angels sang,
 The sweetest song we know,
 The story of a little Child
 Within a manger low.

'Twas long and long and long ago—
 Oh! *very* long ago,
 But still we sing the song they sang,
 With music soft and low;
 For Jesus was the little Child
 Who in the manger lay,
 And Jesus is the children's Friend
 Who loves them every day.

6.

*CHRISTMAS BELLS

Key F.

: (3.3.3.) (4.3.2.) (5.-. .) :
 : (4.4.4.) (3.3.3.) (6.6.6.) (5.-. .) :
 (3.3.3.) (4.3.2.) (5.-.5.) (6.-.-.)
 (1.2.3.) (4.6.-.) (5.-.-.) (1.-.-.)

Glad bells of Christmas, ring on!
 Cheerily, merrily chime.
 Weave the glad news into rollicking rhyme,
 Tell every heart of the bright Christmas time;
 Glad bells of Christmas, ring on, ring on!
 Glad bells of Christmas, ring on!

Sweet bells of Christmas, ring on!
 Joyously, fearlessly ring.
 Tell of the children who merrily sing,
 Tell of the gifts and the greetings they bring;
 Sweet bells of Christmas, ring on, ring on!
 Sweet bells of Christmas, ring on!

Dear bells of Christmas, ring on!
 Tenderly, lovingly play.
 Tell of the star, of the manger, the hay,
 Tell of the Babe who in Bethlehem lay—
 Dear bells of Christmas, ring on, ring on!
 Dear bells of Christmas, ring on!

Joy bells of Christmas, ring on!
 Echo from valley to hill.
 Ring till all hearts with your message shall thrill
 "Glory to God! on earth peace and goodwill!"
 Joy bells of Christmas, ring on, ring on!
 Joy bells of Christmas, ring on!

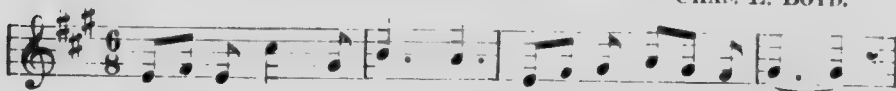
1.

F. MISCELLANEOUS SONGS

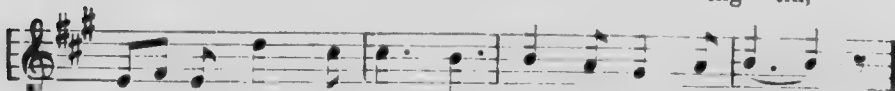
*LITTLE TIN SOLDIERS

M. B.

CHAS. E. BOYD.

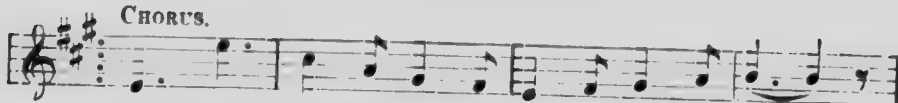


1. We are lit - tle sol - diers made of shin - ing tin,
2. We are lit - tle sol - diers made of shin - ing tin,
3. We are lit - tle sol - diers made of shin - ing tin,

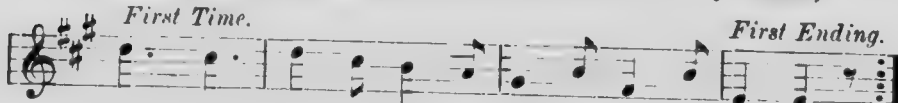


Each one now is read - y, Should a war be - gin.
 Each one now is read - y, Vic - to - ries to win.
 Oh, the gay - est mu - sic Is the bat - tle's din.

CHORUS.



March - ing, marching, marching, Each one proud-ly comes,

First Time.*First Ending.*

To the blast of trumpets And the beat of drums.

Second Ending.

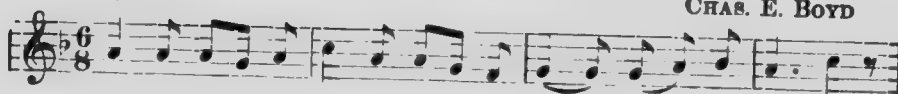
To the blast of trum-pets And the beat of drums.

2.

*SEWING SONG

M. B.

CHAS. E. BOYD

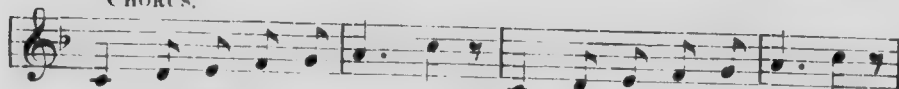


1. Lit - tle work - ers, bus - y work - ers, All coz - i - ly rock - ing,
2. Ti - ny thim - ble, sil - ver thim - ble, You just fit this fin - ger;
3. Pret - ty stitch - es, dain - ty stitch - es, A straight road you're traveling;
4. Lit - tle wish - es, best of wish - es, To each gift are cling - ing,

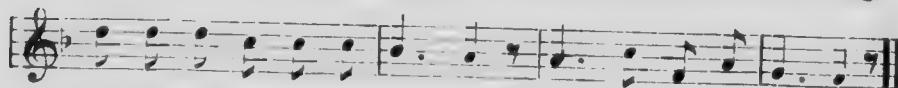


Mak-ing pres-ents, Christmas presents, For some-bod-y's stock-ing.
 Slen-der need - le, shin-ing need - le, You've no time to lin - ger.
 Snipping scis - sors, snapping scissors, You cut off each ravel-ing.
 Mer - ry Christ-mas! Mer-ry Christ-mas! To you they are bring-ing.

CHORUS.



In the glow of the lamp - light, While the cold winds are blow-ing,



With a long thread and a strong thread, To - geth - er we're sew - ing.

3.

BIRDIE AND BABY

Key E \flat .

(5.5.5.3.) (6.5.5.4.) (2.3.4.2.) (3.6.5.-.)
 (5.5.5.3.) (4.5.6.4.) (8.-6.5.3.) (4.2.1.-.)

What does little birdie say, in her nest at peep of day?

"Let me fly," says little birdie, "mother let me fly away."

"Birdie rest a little longer, till thy little wings are stronger,"

So she rests a little longer; then she flies away.

What does little baby say, in her bed at peep of day?

Baby says like little birdie, "Mother let me fly away."

"Baby sleep a little longer, till thy little limbs are stronger;"

If she sleeps a little longer, baby too shall fly away.

—Lord Tennyson.

4.

SCALE

Key C.

(1.2.3.4.) (5.6.7.8.) (7.6.5.4.) (3.1.2. .)
 (3.3.4.4.) (5.5.6.-.) (7.8.7.6.) (5.4 \sharp .5.5.)
 (8.5.3.5.) (8.5 $\underline{3}$.1.-.) (3.4.5.6.) (5.4 \sharp .2.-.)
 (1.2.3.4.) (5.6.7.8.) (7.6.5.4.) (3.2.1.-.)

Do, re, mi, fa, sol, la, ti, do,
 Up and down the scale we go,
 Singing softly every step.
 Keeping time and pitch quite true;
 Then lightly step from do to do,
 Gaily as the songbirds do.
 Up and down the scale we go,
 Do, ti, la, sol, fa, mi, re, do.

5.

MY PONY

Key F.

(1.-.3.-.) (5.-.-.-.) (5.4.3.2.) (1.-.-.-.)
 (2.2.7.5.) (5.5.3.1.) (2.2.7.5.) (5.5.3.1.)
 (1.2.3.4.) (5.-.-.-.) (5.4.3.2.) (1.-.-.-.)

Hop, hop, hop!
 Nimble as a top.
 Over hills and valleys bounding,
 And your clinking hoofs are sounding.
 Hop, hop, hop, hop, hop!
 Nimble as a top.

Whoa, whoa, whoa!
 Oh, how fast you go!
 Stop now, stop now, when I tell you,
 If you don't I'll surely sell you.
 Whoa, whoa, whoa, whoa, whoa!
 Oh, how fast you go!

Here, here, here!
 Sure enough we're here.
 Now with hay and oats I'll treat you,
 With kind words I'll always greet you,
 Here, here, here, here, here,
 Yes, my pony dear!

6.

THE CORAL INSECT

Key C.

(3.5.8.-3.) (28.76.5.3.) (5.-6.5.3.) (8.3.2.-.)
 (3.5.8.-.3) (28.76.5.3.) (5.-8.5.3.) (4.2.1.-.)
 (2.-3.4.6.) (6.5.5.5.) (8.-8.7.6.) (2.6.5.-.)
 (3.5.8.3.) (43.28.7.6.) (8.6.5.8.) (7.-2.8.-.)

Far adown the silent ocean,
 Where the sunbeams never fall,

Never comes the storm's commotion,
 Dwells the coral insect small;
 Very weak and small is he,
 But he wastes no time away,
 Ever toiling, ever busy,
 Building up to meet the day.

Days and months and years are going,
 Still he climbs to seek the sun;
 Every hour his work is growing,
 Till the coral reef is done.
 Onward, upward, progress making,
 Branch by branch and cell by cell,
 Till above the billows breaking,
 All the work is finished well.

7.

THE SEASONS

Key C.

5(5.-.4.3. .3.) (3.-.2.1.-.3.) (3.2.8.8.7.6.)
 (5.-.-.3.-.5.) (5.4#5.7.-.6.) (5.4#5.7.-.7.)
 (7.6.7.2.-.8.) (7.6.7.2.-.5.) (5.-.4.3.-.3.)
 (2.3.2.8.-.5.) (6.-.5.5.8.3.) (2.-.-.8.-. .)

O blooming Spring, O blooming Spring,
 With all my heart I love thee!
 For perfume sweet, and colors gay,
 And verdure, fresh, shall deck the May;
 O blooming Spring, on shining wing,
 With all my heart I love thee!

O Summer-time, O Summer-time,
 With all my heart I love thee!
 For waving corn salutes the breeze,
 And luscious fruits adorn the trees;
 O Summer-time, O Summer-time,
 With all my heart I love thee!

O Autumn brown, O Autumn brown,
 With all my heart I love thee!
 For varied tints will clothe the wood,
 And Plenty yield its stores of good;
 O Autumn brown, of rich renown,
 With all my heart I love thee!

O Winter old, O Winter old,
 With all my heart I love thee!
 For sparkling snow, and sportive ice,
 And Christmas cheer the thoughts entice;
 O Winter old, though sharp and cold,
 With all my heart I love thee!

8.

DONKEY SONG

Key Eb.

5(8.-5.5.5.) (6.-5.5.-5.) (6.-5.5.-1.) (1.2.3.4)
 (3.-2.2.-4.) (3.-2.2.-5.) (6.5.4.3.) (2.-.1.-.)
 1(1.-3.3.-5.) (5.-8.8.-5.) (6.5.4.3.) (2.-.1.-.)

Solo. A donkey once was nearly wild,
Chorus. Was nearly wild—

Solo. And constantly his tail reviled,
Chorus. His tail reviled—

Solo. Because it hung behind him.

Chorus.

Ho ho; ha, ha; ha, ha; ho, ho;
 Because it hung behind him.

And so he was resolved to try,
 Upon his head to make it lie,
 Tho' thus it hung behind him.

But how to do it puzzled him,
 How could he change, by such a whim,
 The tail that hung behind him?

At last he thought with look profound,
 He might reverse, by turning 'round,
 The tail that hung behind him.

He gave a twirl with motion quick,
 But there he found his tail would stick,
 For still it hung behind him.

So then he sprang as quickly back,
 'Twas all in vain, alack! alack!
 The tail yet hung behind him.

He turned him left, he turned him right,
 He pranced about with all his might,
 Yet there it hung behind him.

He did no harm, he did no good,
 For, just as when he quiet stood,
 The tail now hangs behind him!

9.

LADY MOON

Key C.

(5.-4.3.) (5.-4.3.) (8.7.6.) (6.5.-.) (6.5.-4.) (3.-.-.)
 (2.4 \sharp .-4 \sharp .) (5.-.-.) (5.-4.3.) (5.-4.3.) (8.7.6.) (6.5.-.)
 (8.7.6.) (5.-.3.) (4.-.2.) (1.-.-.)

Lady Moon, Lady Moon, where are you roving?
 Over the sea, over the sea.

Lady Moon, Lady Moon, whom are you loving ?
All that love me, all that love me.

Are you not tired of roving and never
Resting to sleep ?
(Repeat.)

Why look so pale and so sad, as forever
Wishing to weep ?
(Repeat.)

Ask me not this, little child, if you love me,
You are too bold.
(Repeat.)

I must obey my dear Father above me,
Do as I'm told.
(Repeat.)

10.

GRANDPAPA

Key B.

5(3.5.5.5.) (4.6.6.6.) (5.5.4.-2.) (3.-.-.5.)
(3.5.5.5.) (4.6.6.6.) (5.5.7.-7.) (8.-.-.8.)
(8.-8.7.-6.) (5.-.-.5.) (6.-6.5.-3.) (2.-.-.5.)
(3.5.5.5.) (4.6.6.6.) (5.-5.7.-7.) (8.-.-. .)

Last night when I was snug in bed,
Such fun there was for me;
I dreamt that I was Grandpapa,
And Grandpapa was me.

Chorus. Repeat fourth line twice, and then the last two lines once.

I thought I wore a powdered wig,
And pants and gaiters buff,
And took without a single sneeze,
A double pinch of snuff.

And I went walking down the street,
 And he ran by my side,
 And 'cause I walked too fast for 'im
 The little fellow cried.

And after tea I washed his face
 And when his prayers were said,
 I blew the candle out and left
 Dear Grandpapa in bed.

11. FIVE LITTLE PUSSY CATS

Key C.

5.5.(8.-.8.8.) (7.7.7.7.) (6.6.6.6.) (5.-.-.-) (4.3.2.3.)
 (4.5.6.-) (7.6.7.5.) (8.-.-.5.) (8.-.8.8.) (7.7.7.7.)
 (6.6.7.6.) (5.-.-.-) (5.4#.5.6.) (7.8.2.-)
 (6.8.7.6.) (5.-.-.5.) (6.-.6.6.) (6.6.6.6.)
 (7.7.7.7.) (7.-.-.7.) (8.-.8.8.) (8.8.8.8.) (8.8.8.8.)
 (2.-.-.-) (8.-.8.8.) (7.7.7.7.) (6.6.6.6.)
 (5.-.-.-) (4.3.2.3.) (4.5.6.-) (7.6.7.5.) (8.-.-.-)

There were five little pussy cats invited out to tea,
 Tra la la la la la la, tweedle-dum a dee,
 And each had a bowl of milk as nice as milk could be,
 Tra la la la la la la, tweedle-dum a dee.
 Each wore a pretty dress of some becoming fur,
 And each crossed her hands like this and then began to purr;
 Five little pussy cats invited out to tea,
 Tra la la la la la la, tweedle-dum a dee.

There came five little mousies out of holes to play,
 Tra la la la la la la, tweedle-dum a dee,
 But when they saw the pussy cats they scampered all away,
 Tra la la la la la la, tweedle-dum a dee.
 "Don't hurry, dears," the pussies said, "we'd catch you if we
 could,
 But when invited out to tea we must be very good;"

Five little pussy cats invited out to tea,
Tra la la la la la la, tweedle-dum a dee.

—*Kindergarten Magazine.*

12.

DING, DONG, BELL

Key G.

(1. 5. 1. -.) (13. 21. 2. -.) (2. 66. 2. -.) (24. 32. 3. -.)
(1. 55. 1. -.) (13. 21. 2. -.) (44. 22. 33. 11.) (22. 77. 1. -.)

Ding, dong bell, pussy's in the well.
Who put her in? Little Johnny Green.
Who pulled her out? Little Tommy Trout.

Chorus.

What a naughty boy was that,
To drown poor pussy cat.

Ding, dong, day, pussy's laid away.
Who dug the hole? Little Johnny Cole.
Who sang the song? Little Lily Long.

Sing, song, sigh, pussy's had to die.
Who told the news? Little Charlie Cruse.
Who cried the most? Little Polly Post.

Fillmore—Cincinnati.

13.

WEARY FINGERS

Key C.

(5. - . 3. 8.) (5. - . 3. - .) (3. - . 2. 5.) (3. - . 1. - .)
(1. - . 2. - .) (3. 8. 7. 6.) (6. - . 6. - .) (5. - . - . - .)
(5. - . - . 4.) (3. - . 3. - .) (3. - . - . 2.) (1. - . 1. - .)
(1. - . 2. - .) (3. 6. 5. 3.) (1. - . 2. - .) (3. - . - . - .)

Weary now the little fingers,
Sink to rest in soft embrace;
Sweetly sleeping, sweetly sleeping,
Hum———

Rested now the little fingers,
 Love to move from place to place;
 Working, working, working, working,
 Hum———

14.**GOD SAVE THE KING**

Key A.

(1.1.2.) (7̣.-1.2.) (3.3.4.) (3.-2.1.) (2.1.7̣.) (1.-.-.)
 (5.5.5.) (5.-4.3.) (4.4.4.) (4.-3.2.) (3.43.21.) (3.-4.5.)
 (65.43.2.) (1.-.-.)

God save our lord the King;
 Long live our noble King;
 God save the King:
 Send him victorious,
 Happy and glorious,
 Long to reign over us,
 God save the King.

Thy choicest gifts in store
 On him be pleased to pour;
 Long may he reign:
 May he defend our laws,
 And ever give us cause
 To sing with heart and voice,
 God save the King.

BOOKS OF SONG

1. FINGER PLAYS FOR NURSERY AND KINDERGARTEN. By *Emilie Poulsson*. Boston: Lothrop, Lee & Shepard. \$1.25.
2. MOTHER GOOSE'S NURSERY RHYMES AND NURSERY SONGS. By *J. W. Elliott*. New York: McLoughlin Bros. 55 Cents.
3. SONG STORIES AND SONGS FOR CHILDREN. By *Francis Stanton Brewster* and *Emma A. Thomas*. New York: American Book Company. 60 Cents.
4. NATURE SONGS FOR CHILDREN. By *Fanny Snow Knowlton*. Springfield, Mass.: Milton Bradley Company. \$1.00.

5. SONGS OF THE CHILD WORLD, PARTS I AND II. By *Alice C. D. Riley* and *Jessie L. Gaynor*. New York: The John Church Company. Each, \$1.00.
6. SONGS FOR LITTLE CHILDREN, PARTS I AND II. By *Eleanor Smith*. Springfield: Milton Bradley Company. Each, \$1.00.
7. CHILD LIFE IN SONG. By *Norman B. Tufts*. New York: Silver, Burdett & Co. 60 Cents.
8. MERRY SONGS AND GAMES. By *Clara Beeson Hubbard*. St. Louis: Balmer & Weber Music House Co. \$2.00.
9. HOLIDAY SONGS AND EVERY DAY SONGS AND GAMES. By *Emilie Poulsson*. Springfield: Milton Bradley Company. \$2.00.
10. GEMS OF SCHOOL SONGS. By *Carl Betz*. New York: American Book Company. 70 Cents.
11. SONGS OF ALL LANDS. By *W. S. B. Mathews*. New York: American Book Company. 50 Cents.
12. MERRY SONGS. By *S. C. Hanson*. Chicago: A. Flanagan Co. 30 Cents.
13. THE RIVERSIDE SONG-BOOK. By *W. M. Lawrence* and *O. Blackman*. Boston: Houghton, Mifflin & Co. 40 Cents.
14. THE STEVENSON SONG-BOOK. With music by various Composers. New York: Charles Scribner's Sons. \$1.00.
15. SONGS OF CHILDHOOD. By *Eugene Field*, with Music by *Reginald de Koven*. New York: Charles Scribner's Sons. \$1.00.

The "Natural Music Course" by *Frederic H. Ripley* and *Thomas Tapper*, published by the American Book Company, New York, is an excellent series and contains a splendid collection of songs. It is published in four books: "Melodic First Reader" at 25 cents; "Melodic Second Reader" at 30 cents; "Melodic Third Reader" at 40 cents, and "Melodic Fourth Reader" at 50 cents.

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CHAPTER IV

NUMBER WORK

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"Number is a product of the thought power."

Six and nine were fifteen when Chanda was a little boy, too.

CHAPTER IV

NUMBER WORK

So much has been written and said on the subject of number work that I have thought that perhaps the most helpful thing I could give here would be a few specimen lessons. While they are actual attempts on the part of teachers to teach children to *think*, they are not given as model lessons, but with the hope that they may be suggestive to some one.

RATIOS IN THE NUMBER SIX

Question.—How many ones in 6?

Answer.—6 ones.

Q.—6 is how many times one ?

A.—6 times 1.

Q.—When 6 is divided into ones, how is it divided?

A.—Into 6 equal parts.

Q.—What is each part called?

A.— $\frac{1}{6}$. (Give term if necessary.)

Q.—How many of these parts are there?

A.—6 parts.

Q.—When 6 is divided into 6 equal parts, what is each part called?

A.— $\frac{1}{6}$.

Q.—A pole is 6 ft. long. A spider crawls up 5 feet. What part of the distance has he still to go? *A.*— $\frac{1}{6}$.

Q.—What part of the distance has he gone?

A.— $\frac{5}{6}$ of the distance.

Q.—How many twos in 6? *A.*—3 twos.

Q.—When 6 is divided into twos, how is it divided?

A.—Into 3 equal parts.

Q.—What do you call each part?

A.— $\frac{1}{3}$.

Q.—How many of these parts are there in 6? A.—3.

Q.—When 6 is divided into 3 equal parts, what is each part called?

A.— $\frac{1}{3}$.

Q.—A boy brings 2 marbles to school. This is $\frac{1}{3}$ of all his marbles. How many has he at home?

A.—He has 4 at home.

Q.—How many threes in 6? A.—2 threes.

Q.—6 is how many threes? A.—2 threes.

Q.—When 6 is divided into threes, how is it divided?

A.—Into 2 equal parts.

Q.—What is each part called? A.— $\frac{1}{2}$.

Q.—How many of these parts are there? A.—2.

Q.—When 6 is divided into 2 equal parts, what is each part called?

A.— $\frac{1}{2}$.

Q.—If half of my money is 3 cents, what is all of it?

A.—All of it will be twice as much, and that is 6 cents.

Q.—4 is what part of 6?

A.— $\frac{2}{3}$. Because 4 is 2 twos, 2 is *one* third of 6, 4 will be *two* thirds of 6.

Q.—Which is the greater, $\frac{2}{3}$ of 6 or $\frac{4}{6}$ of 6?

A.— $\frac{1}{3}$ of 6 is 2, then $\frac{2}{3}$ of 6 is 4. And $\frac{1}{6}$ of 6 is 1, so $\frac{4}{6}$ of 6 is 4. They are the same.

Q.—A boy has 6 marbles. He loses 4. What part did he lose? What part had he left? How many has he left?

A.—He lost 4 marbles, that is $\frac{2}{3}$ of 6, so he will have $\frac{1}{3}$ left. $\frac{1}{3}$ of 6 is 2. The boy has 2 left.

Q.—What part of 6 is 5? A.— $\frac{5}{6}$.

Q.—How do you know?

A.—1 is $\frac{1}{6}$ of 6, so 5 will be $\frac{5}{6}$ of 6.

Q.—A pole is 6 feet long; 1 foot of it is in the ground, what part of it is out?

A.—If 1 foot is in the ground there must be 5 feet out. So that is $\frac{5}{6}$ of the whole pole.

Q.—What is the difference between $\frac{1}{2}$ of 6 and $\frac{1}{3}$ of 6?

A.— $\frac{1}{2}$ of 6 is 3, $\frac{1}{3}$ of 6 is 2, so $\frac{1}{2}$ of 6 is 1 more than $\frac{1}{3}$ of 6.

Q.—Which is the greater, $\frac{5}{6}$ of 6 or $\frac{2}{3}$ of 6?

A.— $\frac{1}{6}$ of 6 is 1, so $\frac{5}{6}$ of 6 is 5; $\frac{1}{3}$ of 6 is 2, so $\frac{2}{3}$ of 6 is 4. Then $\frac{5}{6}$ of 6 is 1 more than $\frac{2}{3}$ of 6.

Q.—If 6 apples cost 3 cents, what will 2 apples cost?

A.—2 apples will cost $\frac{1}{3}$ as much as 6 apples will. $\frac{1}{3}$ of 3 cents is 1 cent.

Q.—John catches 4 fish and James catches 2. They sell them for 6 cents. How shall they divide the money?

A.—John and James together catch 6 fish. Then John catches $\frac{4}{6}$ of the fish; and James catches $\frac{2}{6}$ of them. $\frac{4}{6}$ of 6 is 4 cents, $\frac{2}{6}$ of 6 is 2 cents. John should get 4 cents and James 2 cents.

TWO LESSONS AFTER THE CHILDREN KNOW THE NUMBER TEN

Lesson I.

The children know ten. Aim,—to show these little people that they now hold the magic key which, if “properly turned” will enable them to unlock the storehouses of number knowledge for themselves.

Teacher.—It takes 10 children to play a game of “old witch.” If there was one game being played in front of the school and another at the back, how many children would be playing?

Pupil.—2 tens.

T.—Now, I am going to tell you a new and shorter way of saying 2 tens. After this we’ll call it *twenty*, and we’ll make it like this,—20. When we write *ten* (10) we really write *one* ten and *no* ones, so when we write *twenty*, we’ll write *two* tens and *no* ones. (20). Now, supposing there was another game being played in the basement, how many children would be playing?

P.—3 tens.

T.—Our short way of saying 3 tens, is *thirty*, and we make it like this,—30 (3 tens and no ones). Now, who will make *twenty* on the blackboard and tell us what it means?

P.—Making a 2 and a 0 says, “Twenty means 2 tens and *no* ones.”

T.—And thirty?

P.—Making a 3 and a 0 says, “Thirty means 3 tens and *no* ones.”

T.—Making a 4 and a 0 says, "We call this *forty*. Who can tell what *forty* means?"

P.—4 tens and *no* ones.

T.—If I should write 43 I should call it forty-three. What would forty-three mean?

P.—4 tens and 3.

Then follows the meaning of several numbers as the teacher puts them on the board, naming them as she writes them. For example:

T.—Writing a 2 and a 6, "Twenty-six is a short way of saying what?"

P.—2 tens and 6.

T.—And 2 tens+6 make what?

P.—Twenty-six.

The teacher takes 40, 50, 60, etc., to 100 in the same way, drilling pupils in breaking numbers into tens, and in putting them together again to make a given number, as above. The children are then asked to go to the board and make numbers.

Lesson II.

Teacher.—Yesterday we were thinking of some children playing "old witch." How many did we need for 2 games? For 3? Now, suppose that each old witch had hidden "Monday" away, how many children would still be in sight?

Pupil.—Nine in each game, or 3 nines.

T.—Can you tell me then, how many 9's in 30?

P.—30 is 3 tens, and in each ten there is a 9 and a 1, so in 3 tens there will be 3 nines and 3 over.

T.—Well, Arthur, what do you wish to tell?

Arthur.—I can tell how many nines in 40 or 50 or anything, for all you need to know is how many tens, and then it is easy.

T.—Why, yes; Arthur has found the secret. Let us try a few questions and see how his plan works.

The teacher gives a number of questions as, 40 how many nines? 40 how many eights? 50 how many nines? 80 how many nines? and 100 how many nines? To this last question the answer given is 10 and 10 over. She says it is right and leaves it at that, as she hasn't yet taken the number *eleven*.

T.—How many can find how many eights in 23? Laura may tell us *her* way.

Laura.—I thought first that 23 was 2 tens and 3. Then I thought of an 8 and a 2 in each 10. That makes 2 eights and 4 over, and the other 3 along with that makes 2 eights and 7 over.

The teacher gives a number of such questions, being careful not to make them too difficult at first.

TO DEVELOP NUMBERS FROM 10 TO 20

Teacher.—If from 2 whole tens I take away 9 ones, how many whole tens have I left?

Pupil.—You have *one* whole ten and *one*.

T.—I have a short way of saying 1 ten and 1. I call it *eleven*. What does eleven mean?

P.—One ten and 1.

T.—What shall we put with 11 to make 20?

P.—Nine; because 11 is 1 ten and 1, and if you put 9 more ones with it, it will make another ten, so that will be 2 tens or 20.

T.—From 20 take 8 ones. What is left?

P.—One whole ten and 2 ones; because 20 is 2 whole tens, and if you take 8 ones from one of the tens, there will be 2 ones left, and the other whole 10.

T.—When we have one whole ten and 2, we call it *twelve*. What does 12 mean?

P.—One ten and 2.

T.—What goes with 12 to make 20?

P.—8 ones; because 12 is one whole ten and 2 and you need to put 8 with the 2 to make another whole ten.

T.—From 2 tens take 7 ones. What is left? And so on, until all the other numbers are developed.

TYPE QUESTIONS

Teacher.—How do you find what $6+9$ are?

Pupil.—I first find how many 10's there are in 6 and 9. I'll need 4 to go with 6 to make 10, and if I take this 4 from the 9 I'll have 5 left. One ten and 5 = 15. So $6+9$ are 15.

T.—27 and 36 are how many?

P.—27 means 2 tens and 7, and 36 means 3 tens and 6. 2 tens + 3 tens are 5 tens, and 6 and 7 are the same as 1 ten and 3. So altogether I have 6 tens and 3 or 63.

T.—How many 8's in 12?

P.—12 means 1 ten and 2. In ten there is 1 eight and 2, so in 12 there will be 1 eight and 4.

T.—Twice 27—how many?

P.—27 is 2 tens and 7. Twice 2 tens = 4 tens. Twice 7 = 1 ten and 4. So twice 27 = 5 tens + 4 = 54.

FORMAL ADDITION

Let us suppose that the children have "reached the hundreds" and can solve simple problems bearing on their study of pure arithmetic. When and *how* are they to be taught formal addition, multiplication, etc.? They can add such numbers as 146 and 395 rapidly, by combining the hundreds, and reducing the tens to hundreds and the ones to tens. But supposing that one morning the teacher puts the following on the blackboard: $328 + 296 + 155 + 279$. A boy says, "I know how to do that if I could just keep them all in my mind, but there are so many that I get all 'mixed up.' " Now is the accepted time; so the teacher says, "Perhaps it would help us if we would put our numbers down under each other. Let us write them out so that we'll not forget what they mean." At the child's dictation the teacher writes the following, omitting the result of the addition:—

3 hundreds +	(and) 2 tens + 8 ones
2 hundreds +	9 tens + 6 ones
1 hundred +	5 tens + 5 ones
2 hundreds +	7 tens + 9 ones
<hr/>	
8 hundreds +	23 tens + 28 ones
<hr/>	
10 hundreds +	5 tens + 8 ones
<hr/>	

T.—You see we are going to keep the hundreds in a column of their own, and the same with the tens and with the ones. How many hundreds are there altogether?

P.—8 hundreds.

T.—How many tens?

P.—23 tens.

T.—How many ones?

P.—28 ones.

T.—I said that we would try to keep the hundreds, the tens and the ones in their own column. Now, in 28 there are some *tens*, so we will have to take them from the *ones* row. How many tens in 28?

P.—2 tens and 8 over.

T.—We'll leave the 8 ones in its own row, and put the 2 tens with the 23, making 25 tens. In 25 tens how many hundreds are there?

P.—2 hundreds and 5 tens over.

T.—Yes, and 8 hundreds and 2 hundreds make ten hundreds. Altogether we have 10 hundreds and 5 tens and 8 ones, or 1058.

Children will readily understand that it is not necessary to write the words "hundreds, tens and ones," but as the little boy said, it keeps one from getting "mixed up." When children can easily do the work in this form, the words may be left out. I have found it a good plan to have the children add the hundreds or the tens first, rather than the ones. When they see that the same result is obtained in any case, then they may be told that for convenience we generally begin by adding the ones, and that we bring the ones to tens at once instead of waiting until all the rows are added.

Multiplication and subtraction may easily be taken up in the same way.

PROBLEMS

Problem I.—If 5 pencils cost 9 cents, what will 10 cost?

Teacher.—In every problem we have 2 parts: we are asked to find something, and we are told something which will be of help to us in finding what we are asked. In this problem what are we asked to find?

P.—What 10 will cost.

T.—I want you to close your eyes and think about 5 pencils and 10 pencils. Are they the same? Well, can you tell me anything about them?

P.—I know that 10 pencils are twice as many as 5 pencils.

T.—Yes. How will this help you in what we wish to find?

P.—Twice as many pencils would cost twice as much money.

T.—Yes. Will you give me the work in full for this problem?

P.—I know that 5 pencils cost 9 cents, and that 10 pencils are twice as many as 5; so 10 must cost twice as much money as 5. Now, 5 cost 9 cents, so 10 will cost twice 9, or 18 cents.

Problem II.—A boy has \$1.15. He buys 3 pigeons at 30 cents each. How much money has he left?

Solution:

We are to find (1) What the pigeons cost.

(2) How much money is left.

We are told (1) That the boy has \$1.15.

(2) That he buys 3 pigeons at 30 cents each.

1 pigeon cost 30 cents; 3 will cost 3 times 30 cents, or 90 cents. (30 is 3 tens, and 3 times 3 tens is 9 tens, or 90). The boy has \$1.15 which is 11 tens and 5. He has spent 90 cents, which is 9 tens. Eleven tens and 5, take away 9 tens, will leave 2 tens and 5. The boy has 25 cents left.

The First Book of the "Progressive Arithmetic" by William J. Milne, published by the American Book Company, New York, has some very suggestive work for Primary classes. The price is 35 cents. Book I of the "Arithmetic" by J. W. A. Young and Lambert L. Jackson, published by D. Appleton & Co., New York, contains a complete course in Arithmetic for the Primary grades. The price is 35 cents. "Number Foundations" by Erwin H. Schuyler and James H. Van Sickle, published by Newson & Company, New York, also contains an excellent Primary course. The price is 40 cents. "First Days in Number" by Della Van Amburgh, published by Silver, Burdett & Co., New York, at 30 cents, is also a very suggestive book.

CHAPTER V

BUSY WORK

"The best pedagogy is that which enables the child to learn unconsciously through the doing."

Satan finds some mischief still,
For idle hands to do."

CHAPTER V

BUSY WORK

Busy work is not, as the name might imply, something merely to keep children busy. To be truly helpful, it should impress on the child's mind the work done in the class. Or, through some power gained in class, it might be the gaining of new knowledge. If it accomplishes either of these ends, or if it gives added power to *do* or to *see*, it will be beneficial busy work. In addition the work itself must hold some attraction for the child. It must be something he enjoys; it must be interesting.

The following suggestions have been collected from my own experience and from that of a number of my teacher-friends who have very kindly given me the benefit of their experience. Of course no one will attempt to adopt all of these suggestions, but I trust that some of them may be found helpful. Although an attempt has been made at classification, it will be seen that there is some overlapping.

A. IN CONNECTION WITH READING

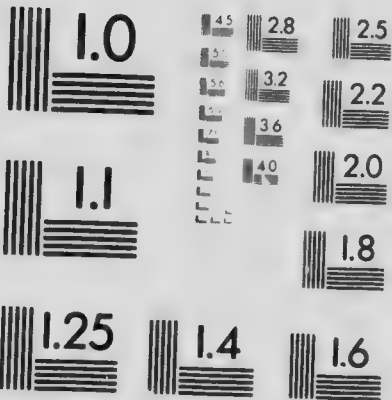
1. Copying familiar words from the blackboard. These should not be selected at random; tell the children that they will use these words later in their composition or other work.

2. Doing Ticket Work. For this, take half-inch squares of cardboard on some of which are written words with which the children are familiar, and on others of which are written the phonic elements. The former are for the use of those children who are still being taught by the word method; the latter for those who have begun the study of phonics. Put words and sentences, which the child can read, on the blackboard, and have the children build them up on their



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desks with the tickets. A change may be made by preparing at home lists of words or sentences on slips of paper and giving one to each child. By having the lists different, pupils may exchange when one list is finished. The same lists may be used again without children losing interest in the work, as the children are eager to see how much more quickly, or how much better, they can do the work a second time.

3. Giving the children books and having them look along the lines until they find a word which they know. The work is to find as many as possible. The words may be underlined and then written.

4. After learning a new element, having children look for words containing it, *e. g.*, if the element *sh* is being taught, having pupils select words such as fish, ship, wash, or whatever words of the kind they can find on the page assigned.

5. Doing work directly preparatory to reading, *i. e.*, picturing and interpreting the thought of a given lesson.

6. Selecting and arranging words. Write two or three sentences on the outside of an envelope. Write five or six copies of these sentences and print a similar number. Cut into separate words and place in the envelopes. The work is to select the words and arrange them in proper order.

7. Writing the sentences in 6.

8. Giving children pictures containing objects, the written names of which are known to them, and having them write the names of all the objects in the picture.

9. Writing sentences which have been printed on cards.

10. Matching words and pictures. Cut pictures from old books, magazines, papers, etc., illustrating words which have been taught in the reading lessons. Paste these pictures on cards and write

the word under them. Put several of these in an envelope with the same number of slips containing the word in script and in print. (The printing might be done in red ink.) Give an envelope to each child. The work is to match the slips with the card. The child has then before him the picture and the word in both script and print.

11. Writing the words on these cards.

12. Making Reading-Scrapbooks. The children cut out the scraps and paste in old exercise books.

13. Reading from supplementary Readers, the stories read by the children being told at some later composition period, or read by the pupils to the class some Friday afternoon. The teacher may provide herself with two or three dozen different Primers at a small cost, and there is nothing which gives more pleasure to a child than to be allowed to borrow one of the teacher's books. Blackboard lessons from these Primers give added interest to this work, as children are eager to read the stories afterwards from the book for themselves. Probably the best busy work of all is supplementary reading, even if only for the practice it gives in reading.

B. IN CONNECTION WITH COMPOSITION

14. Writing sentences containing words which are written on the blackboard.

15. Copying sentences from the board and putting in the simple punctuation marks, such as periods, quotation marks and interrogation marks.

16. Copying from Reader the "asking" sentences.

17. Copying from Reader the "telling" sentences.

18. Writing answers to easy questions based on the reading lesson or any other lesson. After seatwork have these answers read.

19. Answering in writing, such simple questions as: "What can you do to help mamma? What would you like to be when you grow to be a man? What grade are you in at school? What flowers can you find on your way to school? What birds do you know?" etc.

20. Drawing pictures and writing stories about them.

21. Writing examples of homonyms, as—dear, deer; to, two; etc., and writing sentences containing these words. This should follow an oral lesson on such work.

22. In a similar manner treating such words as,

hop, hope,	run, running,
cot, coat,	shine, shining,
far, fair,	storm, storming,
shot, shoot,	pony, ponies,
bake, baker,	pretty, prettier,
wrap, wrapper,	etc.

23. Copying familiar prose and poetry with the purpose of keeping even margins and paragraph indentations.

C. IN CONNECTION WITH WRITING

24. Copying words or sentences to acquire ease.

25. Copying words or sentences to acquire accuracy in the formation of the letters.

D. IN CONNECTION WITH MUSIC

26. Drawing the staff and copying simple music. Children enjoy this because it is work similar to that done in higher grades.

27. Having children close their eyes, and imagine they hear some one singing.

E. IN CONNECTION WITH NUMBER

28. Doing written work similar to what has already been thought out and taken orally in class.

F. IN CONNECTION WITH DRAWING, AND MISCELLANEOUS

29. Drawing imaginative pictures from stories from supplementary readers, or from stories told to the children.

30. Drawing things in the school-room.

31. Drawing some of the child's classmates.

32. Drawing flowers, insects, snowflakes, etc.

33. Drawing from memory, houses and grounds, elevators, bicycles, engines, etc.

34. Drawing from copies.

35. Illustrating problems in number, as,—“Mary had 5 dolls. She gave Lucy 3. Draw the picture after Mary had given Lucy the dolls.”

36. Assorting pegs according to color.

37. Making simple boruers similar to those drawn on the board, using pegs of a given color.

38. Same as 37, the children choosing the colors.

39. Same as 37, the design being original.

40. Laying designs with pegs and then copying on paper and coloring with colored crayons.

41. Outlining a square, using pegs of a given color and making the diameters and diagonals out of pegs of a given color.

42. Same as 41, only allowing the children to choose the colors.

43. With cardboard cut into geometrical forms of various colors, sizes and shapes, assorting these according to *shape*.

44. Same as 43, assorting according to *size*.

45. Same as 43, assorting according to *color*.

46. Same as 43, arranging those having the same number of sides.

47. Stringing straws of various colors, arranging colors at pleasure.

48. Modelling with clay, fruit or geometric solid, after lesson on such.

49. Moulding hills, valleys, farms, etc., with sand. Animals, buildings, etc., may be drawn in color, cut out and placed on the farm. Twigs from trees may represent a forest.

50. Looking at Picture Books. These may be made of linen on which the pictures are gummed or pasted. The Perry Pictures Co., Malden, Mass., have a splendid assortment of pictures suitable for this, one class at 120 for a dollar, and another at 50 for 25 cents. The Cosmos Picture Co., 296 Broadway, New York, have pictures $6 \times 8\frac{1}{2}$ inches at 50 for a dollar, and another class 10×13 inches at 20 for a dollar. Children will read their own stories from these, and they never tire of looking at them.

51. Going quietly and looking at any picture in the room.

52. Looking at the flowers or at the growth of any plant from seed, etc.

53. Making woodpiles, fences, gates, etc., from pegs and splints.

54. Making dominoes of paper or cardboard and matching them.

55. Folding and cutting paper in straight lines.

56. Folding and cutting squares and oblongs on their diameters and diagonals.

57. Folding and cutting circles on their diameters.

58. Folding the oblong paper so as to get the square.

59. Ruling straight lines and then cutting.

60. Cutting pictures from papers.

61. Cutting the pictures of flowers, fruit and vegetables from seed catalogues, pasting them on cards and writing the name under each.

62. Making cardboard patterns, laying them on paper, marking around and cutting out the figure.

63. Folding and cutting dresses and hats for paper dolls.

64. Cutting paper patterns for dolls' dresses.

65. Cutting furniture for dolls' houses, as chairs, tables, etc.

66. Sitting two in a seat playing cat's-cradle, to make the fingers supple.

G. FOR THE TEACHER

The suggestions made in the foregoing are such as, for the most part, may be carried out with little expense either to the teacher or to the children. There is, however, almost an endless supply of material which may be purchased very cheaply. The Steinburger, Hendry Company, 37 Richmond street, West, Toronto, are the Canadian agents for some of the largest supply houses in Great Britain and the United States, and carry a complete stock of such material. They issue a catalogue which is sent free to any teacher, on application. Russell, Lang & Co., Winnipeg, and E. L. Christie & Co., Brandon, have also full lines of these goods, and issue catalogues. The local dealers in all the cities and towns of the Dominion carry almost everything needed.

Among the best books for teachers' use in connection with Busy Work are: "Occupations for Little Fingers" by Elizabeth Sage and Anna M. Cooley, published by Charles Scribner's Sons, New York, at \$1.00; "Hand Work for Kindergartens and Primary Schools" by Jane L. Hoxie, published by the Milton Bradley Company, Springfield, at 50 cents, and "Plans for Busy Work" by Sarah L. Arnold, published by Silver, Burdett & Co., New York, at 50 cents. All of these books are full of suggestions which may be turned to account by the Primary teacher. "Blackboard Sketching" by Margaret E. Webb, published by A. S. Barnes & Co., New York, at 25 cents, contains a large number of easy and attractive designs which may, with very little trouble, be drawn on the blackboard and used as copies which the children may reproduce. "The Flags of the World" by F. Edward Hulme, published by Frederick Warne & Co., New York, at \$1.00, provides very interesting material for Busy Work. The book is beautifully illustrated with twenty-six colored plates.

CHAPTER VI

RAINY DAYS AND OTHER DAYS

"Come let us with our children live."

—*Froebel.*

"They might not need me—
Yet they might—
I'll let my heart be
Just in sight.

"A smile so small
As mine, might be
Precisely their
Necessity."

—*Emily Dickinson.*

CHAPTER VI

RAINY DAYS AND OTHER DAYS

A. SUGGESTIONS BY A NUMBER OF TEACHERS

1. *Weighing*.—When there are only a few children present, procure a pair of scales and allow them to weigh things in the school-room.

2. *Buying and Selling*.—Bring a number of coins and allow children to play store—buying and selling articles in the school-room, and making change.

3. *Illustrating Stories*.—Allow children to draw on the board, illustrating stories.

4. *Paper Cutting and Folding*.—This is most interesting work for the children, and very delightful. *Folding and Cutting*, in the second part of Section D, Chapter III, deals with the work.

5. *Doll or Kite Days*.—Let the lessons for a half day centre in something interesting to children, such as dolls, kites or jackknives.

6. *Literary Programmes*.—This may consist of a review of past work. Children are always delighted to sing their everyday songs, to recite known memory gems, to read from their readers the stories which every one in the room knows, to tell the same tales which have been told and retold many a time before. The fact that there is a chairman and that they are having a "concert" creates interest. The teacher, however, should exercise the strictest supervision over the children in connection with these "concerts." No little selection should be recited or little song sung, without previously having been examined by the teacher with the greatest care.

7. *Letter-Writing.*—Allow children to write to each other, make envelopes and have a little post-office. Just before going home each child may call at the office and get his letter.

8. *Scrap-books.* These may be made from old exercise books. The children cut pictures and stories from papers and magazines and paste them in. Each child may make one of his own. Scrap-books made of jean and filled with bright pictures are a delight to the children. They never tire of cutting and pasting, and hospitals are always glad to accept these books for the sick children. A scrap-book of Perry pictures has already been described.

9. *Sewing.*—This is a splendid occupation for an hour on Friday or on a rainy day. It is astonishing how little some children know about threading needles, holding them, taking stitches, etc., and equally astonishing how quickly they learn. The making of dolls' clothes is most interesting to the little girls, while boys do not think it girlish to make bags for marbles. Allow children to talk while sewing. A good plan is to give five minutes for work and conversation, alternating with work and quietness.

10. *Choosing one to Read.*—When there are only a few at school, instead of having the usual classes let one child come to the front and read. When he has finished let him choose the one who is to read next. Any one from any class may be chosen.

11. *Coloring Eggs.*—Just before Easter a good exercise is the coloring of Easter eggs. With the coloring matter as it is bought, there are directions how to do the work.

12. *Making Valentines.*—This is too well-known to need description. Children are always interested in making anything to take home, and mothers are always pleased to see the efforts at paper-folding, drawing, writing, etc. A real valentine from a schoolgirl or schoolboy to the mother at home, especially if the valentine is a little original note of thanks, will do much to brighten life.

13. *Making Cards.*—Let the children draw oblongs the size of a calling card, cut them out and write their names on them.

14. *Writing for a Paper.*—A school paper gives scope for interesting work. Even the smallest child can write something for it.

15. *Calendars.*—At the beginning of the month have a calendar made, decorated with a drawing and memory gem suitable to the month. "Primary Education" (Boston, Mass.), contains a prettily decorated calendar nearly every month. As each day passes allow some child to put an oblique line through the date. A yellow mark may tell of a sunny day, a blue mark of a cloudy day, while blue with an edge of green may show rain. If any of the children have a birthday during the month, the initials of that child may be written beside the date. It will not be amiss if day by day an event of world importance or local importance is noted and discussed.

16. *Making Birds' Nests.*—Have the children bring materials and try to make birds' nests. It will be good for the fingers and will teach them to appreciate the skilful work of the birds who have only mouths and feet to work with.

17. *Making Hockey Sticks.*—Let the boys bring knives and wood and make miniature hockey sticks. The girls may busy themselves with their crocheting, or with drawing threads. All this work makes the little hands supple, and in this way is a help in other work.

18. *Color Day.*—Tell the children early in the week that Friday will be "red day," and that every child may bring something red to help decorate the table. On Friday they will be delighted to see the teacher substitute red crayon for the white used on other days. The smallest children may sort the pegs and splints, reserving all those tinted red for the table. When the work is completed the teacher may suggest an arrangement of tints, but often she will be surprised at the taste displayed by the little ones.

19. *Making Dictionaries.*—Sheets of paper cut and folded may be made into small dictionaries. Have each page lettered, and let the children fill in each new word learned, marking it diacritically. When reading a new lesson, teach him to look in his dictionary for the new word. Simple dictionaries may be made, even in Grade I, and are a source of pleasure as well as profit to the little ones.

B. GAMES

1. *Guess.*—One child comes to the front and says, "I am thinking of an object in this room beginning with *d*; it has 4 letters." The other children guess the word—desk. The one guessing it first is "*it*," for the next game. Instead of giving the number of letters and the first letter, the child may *describe* an object.

2. *Numbers Change.*—The players are numbered and stand in a circle. The player who is "*it*" stands in the centre and calls two numbers. The players whose numbers are called must change places, while the player who is "*it*" tries to get one of their places. The one who is left without a place becomes "*it*."

3. *Memory.*—The players divide into two sides, one going out of the room while the other side chooses ten things, such as books, pencils, knife, plate, pin, etc., arranging them on a table. The things on the table are then covered with a cloth. The names of the people on each side are put down on a piece of paper and then the side that is *out* is called in to stand around the table. The cloth is then taken off and those who were out of the room allowed to look at the things for ten seconds only, at the end of which the cloth must again be thrown over as quickly as possible, the side going out once more. They are now called in one at a time and each names as many of the things that were on the table as he or she can remember. The numbers for each player on the side are added to make the score for the side. The side that has remembered the highest number wins.

4. *Finger Game*.—The forefinger of the right hand counts off the thumb and following fingers of the left hand, as each line of the following is recited:

"This is the mother so kind and dear,
 "This is the father so full of cheer,
 "This is the brother, strong and tall,
 "This is the sister who plays with her doli,
 "And this is the baby, the pet of them all;
 "Behold the good family, great and small."

At the last line, the hand is held up with all the fingers spread.

5. *The Bean Bag Board*.—An inclined board, having two holes, the lower one about the size of the bean bags, the upper one a little larger, is placed eight or ten feet from the throwing line. The player has five bags. Bags thrown into the larger hole count five, those into the smaller count ten. The player scoring the largest number of points wins.

6. *Charades*.—This interesting game needs no description. It is old, but is always a favorite.

7. *Hide the Pencil*.—Played in the same way as hide the handkerchief.

8. *Grunt*.—The children form a circle by joining hands. The player who is "it" is blindfolded and stands within the circle, holding a stick, which he points at one of the other players. The one who is pointed at, takes hold of one end of the stick and grunts. If, with three guesses, the one who is "it" succeeds in guessing who has hold of the stick, he may be "it" once more. If not, the other player is "it."

9. *Removed Object*.—All the players, except one, close their eyes. The one who is "it" removes a familiar object from the room, all open their eyes, and the one who guesses the name of the object is "it."

10. *Dominoes.***11. *Checkers.*****12. *Crokinole.***

These last three need no description. They are among the best games for school as well as for home. Every school should have a *board* or *set*. The children can make their own dominoes and checkerboards.

13. *Old Witch.*—This is an old favorite which needs no description.

14. *Drop the Handkerchief.*—A player holding a handkerchief runs around the outside of a circle of players, and drops the handkerchief behind some one. The player behind whom the handkerchief is dropped tries to catch the first player before he gets to the vacant place in the circle. If caught, he must be "*it*" again; if not, the second player is "*it*."

15. *Imitating sounds.*—Name a bird or an animal and have children give the sound it makes.

16. *Slap Catch.*—The players stand in a circle, holding both hands out in front, palms down. A player in the centre, who is "*it*," tries to tag the hands of the players in the circle, who may move their hands sideways or bend their wrists, but may not draw the hand away. When a player is tagged he changes places with the player in the centre.

17. *Acting Stories.*—Read a story to the class and allow the children to act it. Many of the lessons in the class Readers, such as *The Three Bears*, *The Pied Piper*, etc., will admit of being acted, and are much more interesting to the class on this account.

18. *Counting Sounds.*—Drop a number of small articles on the floor, and have children try to guess how many there were, judging

by the sound. Or, rap on different objects and see how many can tell the name of the object from the sound it makes.

19. *Sling Shot.*—Form a large circle. One player stands in the centre and whirls a rope, with a bean bag on the end, under the feet of those in the circle, who jump as it comes to them. Whoever is caught with the rope must exchange places with the one in the centre.

20. *Picture Game.*—After children have studied a number of pictures, a picture game is helpful and interesting. Some child selects a picture which he keeps in his mind and the rest must guess what it is. They may ask any question. The one who guesses selects another picture and the game proceeds.

C. GENERAL

1. *Interest in Books.*—For two or three mornings read aloud for a few minutes from some book which is simple enough for the children to read. Then leave the book in the school-room and allow a child to borrow it after his work is done. He has had his interest aroused and will read the remainder for himself.

2. *Reproducing Stories.*—Never ask a child to reproduce a story until he has thought over what he is going to say. A good plan is to read or tell the story and then have the children close their eyes until they have gone over it all to themselves. This gives confidence to the timid little one, and greater fluency to all.

3. *Month Books.*—Have the children cut and fold paper to make these books. Have them study the backs of books and make designs for the covers of their own. On the first page they might put the name of the owner, and on the following pages, poems, stories, pictures, etc., for each month. The leaves may be fastened together with paper-fasteners, or stitched with wires.

4. *Choosing Stories.*—In choosing stories to be read or told to children, do not let us forget that those illustrative of the courage that is too strong to do a mean thing are just what is needed for the commonplace boys and girls who must do all things in their lives without gold or glory as a reward.

5. *Spelling.*—In addition to the regular spelling lesson it is a good plan to have one word written on the board each morning. Have children look at it closely, then close their eyes and try to write it in the air; then look at it again. After having done this several times, have them write the word in their practice books without looking at the board. On Friday morning take the four words learned during the first part of the week. Once a month, review the 16 or 18 words.

6. *Writing.*—Don't allow children to write too much at a time. They tire so quickly, and often it may be that it is the teacher's fault that each line is not better than the last.

7. *Birthdays.*—Teach little children to wish their playmates "many happy returns" of their birthday. On a child's (or on the teacher's) birthday, have a lesson on paper folding, and when each little person has made a dainty receptacle, pass around the birthday cake.

8. *Exhibition Corner.*—This may be made by hanging a piece of jean or denim on an unused corner of the board and pinning samples of good work on it. Children should be made responsible for the attractiveness of the corner, and should arrange the work according to their own tastes.

9. *Comparing work.*—Occasionally ask the children to compare the last written page of their practice book with one nearer the front. They will draw their own conclusions.

10. *Courtesy.*—Train children to repeat the name of the person they may be addressing, as, "Yes, Miss Blank," "Thank you, Helen,"

etc. It is complimentary to the person addressed, and the name seems to carry a warmth of feeling with it that the cold "Thank you," or "Yes," lacks.

11. Honor and Self-control.—The sense of honor is a growth, and it is weakened by inaction. What chance is there for the growth of honor or for self-control if monitors are placed at every turning to check the disorder which the teacher expects. If she did not expect disorder, she would not have placed monitors to watch. Trust children to pass in and out like respectable citizens and they will not, thinkingly, go wrong.

12. Rest for the Eyes.—Several times during the day allow children to close their eyes and rest them for a few moments.

13. Punishment.—It is never wise to punish a child before the class, except in very rare cases. Take him by himself, have him understand his offence and the need of punishment, and nine times out of ten he will tell you that you are right, and will decide on his own punishment. If pupils are kept busy with interesting work, and have few moments to spare, there will be little need of punishment. If there is an outdoor recess, have every child go out and breathe the fresh air, and work off his surplus energy in a good hearty game of some kind.

14. Government.—It is a good thing to teach a child that he is responsible for the success and prosperity of the school. Help him to feel that you depend on him to do what is right.

15. Matching Pictures.—Cut small pictures from magazines, and mount each separate one on heavy manilla paper. Select pictures which will interest the children, as pictures of babies, children, cats and dogs. Underneath each picture *print* the name. Now *write* 12 names the same as the printed name. The child selects the 12 alike and places them under the proper picture. The observation of so many of the same word impresses it indelibly on his

memory. The small Perry prints—50 for 25 cents—are very suitable for this work.

16. Observation.—"It is the stimulus of finding the new in the familiar, and the familiar in the new, that gives zest to investigation in any stage of science." The constant aim of the teacher must be to get the children to see in the common things around him what he has not seen before, though he may have had his eyes upon them hundreds of times before.

17. An Art Exercise.—Before Christmas time purchase Perry or Cosmos pictures, mount them on grey board, and tie with pretty ribbons. Hang these around the room, and allow the children to take paper and pencil and see who can name the most and give the name of the artist. To the one who gets the longest list give his choice of the pictures. Number the pictures and write these same numbers on slips of paper and place in a bag and shake. Let each child draw one slip and receive, as a Christmas remembrance, the picture the number of which he has drawn.

18. For the School-room Window.—Take a large carrot and cut away the lower half of it. Hollow out the upper half and fasten a string in each side. Fill with water and suspend in the window. It will soon be covered with beautiful green leaves.

19. Arranging Flowers.—Teach children to arrange flowers. Avoid gaily-colored receptacles and great masses of flaming colored flowers. A spray of green with just a dash of color is more pleasing. Violets and other small flowers seem more in place when in a low dish, nestling among some cool, green leaves, but a lily requires to be alone in a tall glass in order to maintain its "queenly dignity."

20. A Last Suggestion.—Let us think more of the *life* side of our work. It may mean *grave* responsibilities, added burdens; but strength to bear them will come when we remember that ours is the Master's work, and that to do it worthily requires not only our time and thought, but *ourselves*.

D. BOOKS FOR TEACHERS' USE

As many teachers find it difficult to make up games, and others may, perhaps, wish for a greater variety than is here given I am mentioning a number of books which will be found very useful for school-room and playground purposes, as well as for special occasions.

1. SONG-ROUNDELS AND GAMES. By *Henry Suder*. Chicago: The Board of Education. 50 Cents.
2. MOTION SONGS, DRILLS AND MARCHES. Boston: The Educational Publishing Company. 30 Cents.
3. FANCY DRILLS AND MARCHES. By *Alice M. Kellogg*. New York: A. S. Barnes & Co. 25 Cents.
4. OLD ENGLISH GAMES AND PHYSICAL EXERCISES. By *Florence Kirk*. New York: Longmans, Green & Co. 50 cents.
5. GAMES WITH MUSIC. By *Lois Bates*. New York: Longmans, Green & Co. 60 Cents.
6. GAMES WITHOUT MUSIC FOR CHILDREN. By *Lois Bates*. New York: Longmans, Green & Co. 50 Cents.

In connection with Sewing there is a very useful chapter in "Occupations for Little Fingers" by Elizabeth Sage and Anna M. Cooley, published by Charles Scribner's Sons at \$1.00. This is an excellent book for the Primary teacher, and has already been mentioned several times. "Home and School Sewing" by Frances Patton, published by Newson & Co., New York, at 60 cents, contains a complete treatment of the subject, with full directions and illustrations.

CHAPTER VII
FOR THE TEACHER

"I live for those who love me,—
For those who know me true;
For the heaven that smiles above me,
And awaits my spirit, too;
For the cause that lacks assistance,
For the wrong that needs resistance,
For the future in the distance,
And the good that I can do."

—*Banks.*

"Not that I have already obtained, or am already perfected; but I press
on One thing I do, I press on towards the goal."

Philippians III., 12-14

" 'On! Stanley, on!'
Were the last words of Marmion."

—*Scott.*

CHAPTER VII.

FOR THE TEACHER

A. MAGAZINES FOR PRIMARY TEACHERS

1. PRIMARY EDUCATION. Published by The Educational Publishing Company, 50 Bromfield St., Boston. *Monthly.* Per Year \$1.00.
2. AMERICAN PRIMARY TEACHER. Published by New England Publishing Company, Boston. *Monthly.* Per Year \$1.00.
3. TEACHERS' MAGAZINE. Published by A. S. Barnes & Co., 11 East 24th St., New York. *Monthly.* Per Year \$1.00.
4. SCHOOL AND HOME EDUCATION. Published by The Public School Publishing Company, Bloomington, Illinois. *Monthly.* Per Year \$1.25.
5. THE WESTERN SCHOOL JOURNAL. Published by The Western School Journal Company, Winnipeg. *Monthly.* Per Year \$1.00.
6. KINDERGARTEN REVIEW. Published by Milton Bradley Co., Springfield, Mass. *Monthly.* Per Year \$1.00.
7. THE KINDERGARTEN MAGAZINE. Published by The Kindergarten Magazine and Pedagogical Digest, 59 West 96th St., New York. *Monthly.* Per Year \$1.00.
8. ST. NICHOLAS. Published by The Century Company, 30 West 17th St., New York. *Monthly.* Per Year \$3.00.

9. THE LADIES' HOME JOURNAL. Published by The Curtis Publishing Company, Philadelphia. *Monthly*. Per Year \$1.50.

10. THE LITERARY DIGEST. Published by Funk & Wagnalls, 44 East 23d St., New York. *Weekly*. Per Year \$3.00.

11. THE CANADIAN COURIER. Published by The Courier Press, Limited, 15 Wellington St. East, Toronto. *Weekly*. Per Year \$2.50.

12. THE CANADIAN MAGAZINE. Published by The Ontario Publishing Company, Toronto. *Monthly*. Per Year \$3.00.

B. BOOKS FOR PRIMARY TEACHERS

1. MARY KINGWOOD'S SCHOOL. By *Corinne Johnson*. New York: A. S. Barnes & Co. \$1.00.

2. JEAN MITCHELL'S SCHOOL. By *Angelina N. Wray*. Bloomington: Public School Publishing Company. \$1.00.

3. WAYMARKS FOR TEACHERS. By *Sarah L. Arnold*. New York: Silver, Burdett & Co. \$1.25.

4. TALKS ON TEACHING. By *Francis W. Parker*. New York: A. S. Barnes & Co. \$1.00.

5. SCHOOL SANITATION AND DECORATION. By *Severance Bur-
rage* and *Henry T. Bailey*. Boston: D. C. Heath & Co. \$1.50.

6. THE PHYSICAL NATURE OF THE CHILD. By *S. H. Rowe*. Toronto: The Macmillan Company of Canada. \$1.00.

7. SPECIAL METHOD IN PRIMARY READING AND ORAL WORK AND STORIES. By *Charles A. McMurry*. Toronto: The Macmillan Company of Canada. 65 Cents.

8. READING: HOW TO TEACH IT. By *Sarah L. Arnold*. New York: Silver, Burdett & Co. \$1.00.

9. THE VOICE AND SPIRITUAL CULTURE. By *Hiram Carson*. Toronto: The Macmillan Company of Canada. 75 Cents.

10. LITTLE TALKS ON SCHOOL MANAGEMENT. By *Randall N. Saunders*. New York: A. S. Barnes & Co. 50 Cents.

11. HOW TO KEEP ORDER. By *James L. Hughes*. New York: A. S. Barnes & Co. Paper, 15 Cents.

12. HOW TO LISTEN TO MUSIC. By *Henry E. Krehbiel*. New York: Charles Scribner's Sons. \$1.25.

13. CONCERNING CHILDREN. By *Charlotte Perkins Gilman*. Boston: Small, Maynard & Co. \$1.25.

14. THE CHILD. By *Amy E. Tanner*. Chicago: Rand, McNally & Co. \$1.25.

15. CONTENTS OF CHILDREN'S MINDS. By *G. Stanley Hall*. New York: A. S. Barnes & Co. 30 Cents.

16. MORAL EDUCATION. By *Edward Howard Griggs*. New York: B. W. Huebsch. \$2.00.

17. THE PLACE OF INDUSTRIES IN ELEMENTARY EDUCATION. By *Katharine Elizabeth Dopp*. Chicago: The University of Chicago Press. \$1.25.

C. ESSENTIALS OF A PRIMARY TEACHER

"The true Primary teacher says: 'Though I speak with the tongue of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal.' And though I have much learning, and have read all text-books on psychology and pedagogy; and though I have all knowledge of laboratory child-study, so that I,

can catalogue and tabulate all children, and have *not* a systematic understanding of children, and cannot adapt my knowledge to the immature minds, it profiteth me nothing as a Primary teacher. She says of her *teaching* as Paul said of his *preaching*—‘Yet I had rather speak five words with my understanding, that by my voice I might reach others also, than ten thousand words in an unknown tongue.’ And though I am a member of the Herbartian Society, am Secretary of the Froebel Club, Treasurer of the Mothers’ Club, a member of the Provincial Teachers’ Association, of the Dominion Educational Association, am President of the Primary Sunday School Union, Superintendent of the Primary Sunday School, and am on the Executive Committee of the Child-Study Club, and have not a *genuine, sympathetic, loving understanding of children*, I am *not* a Primary teacher.”—*Adapted.*

D. THE TEACHER’S REWARD

“Only a small part of a true teacher’s recompense goes to her in her check or monthly payment for services: there is an impalpable reward for a successful instructor with which the coarse dollar cannot compare.”

The consciousness that she has given her pupil something that will make his home brighter, his ideals finer, his life happier, brings with it an uplift of heart which is of more value to her than many times the amount of her salary. The realization that the pupil feels that something of worth has touched him, that his ambition has been aroused, is payment indeed.

What is money compared with the consciousness that you have opened a little wider the door of some narrow life, that you have let in the light of opportunity, that you have shown the boy or girl that there is something in existence worth striving for? What is salary compared with the thought that you have made the dull boy feel, perhaps for the first time, that there is possible success for him, that he is not quite the dunce he has been taught to believe himself? Is there anything more precious in the world than to gain the confidence, love and friendship of the boys and girls under your

care, who pour out their secrets to you, and tell you freely of their hopes and ambitions?

“Speak of your queens and empresses,
Or other ladies royal,
Not one of them has half the power,
Or subjects half so loyal
As she, the little school-ma'am,
Who trips along the way
To take the chair she makes a throne
At nine o'clock each day.”

—Margaret Sangster.

